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THE MARRIAGE MARKET

(56)

New Musical Play

IN THREE ACTS.

BY

M. BRODY AND F. MARTOS.

ADAPTED FOR THE ENGLISH STAGE BY

GLADYS UNGER.

LYRICS BY

ARTHUR ANDERSON AND ADRIAN ROSS.

MUSIC BY

VICTOR JACOBI.

Arranged by H. M. HIGGS.

| | | | | | | | | |
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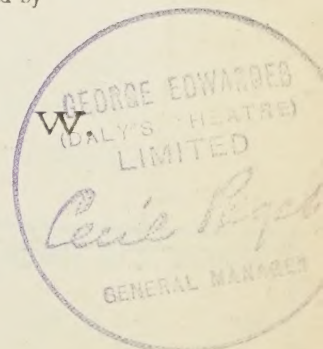
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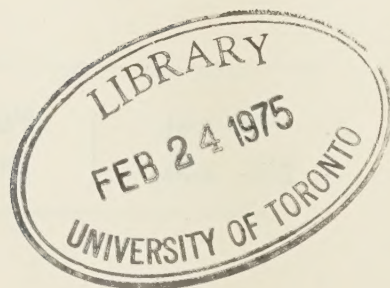


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Produced by Mr. GEORGE EDWARDES.

THE MARRIAGE MARKET.

Dramatis Personæ.

| | | | | | | |
|---|-----------------|------------------------------|-----------------|-----|-----|---------------------------|
| JACK FLEETWOOD (<i>known as "Slippery Jack"</i>) | ... | ... | ... | ... | ... | MR. ROBERT MICHAELIS |
| SENATOR ABE. K. GILROY | ... | ... | ... | ... | ... | MR. E. A. DOUGLAS |
| BALD-FACED SANDY (<i>Sheriff of Mendocino Bluff and Proprietor of the Palace Hotel</i>) | | | | | | MR. TOM WALLS |
| MEXICAN BILL | } | <i>(Cowboys)</i> | ... | ... | ... | MR. POP CORY |
| SHORTY | | | | | | MR. MAURICE TOSH |
| TABASCO NED | | | | | | MR. EDWARD ARUNDELL |
| CHEYENNE HARRY | | | | | | MR. FRANK PERFITT |
| HI-TI (<i>a Chinese Bar-keeper</i>) | ... | ... | ... | ... | ... | MR. HUGH WAKEFIELD |
| PADRE PEDRO (<i>a Spanish Priest</i>) | ... | ... | ... | ... | ... | MR. WALTER ADAMS |
| CAPTAIN ON THE "MARIPOSA" | ... | ... | ... | ... | ... | MR. HARRY DEARTH |
| AND | | | | | | |
| BLINKER (<i>Valet to Lord Hurlingham</i>) | MR. W. H. BERRY | | LORD HURLINGHAM | | | MR. G. P. HUNTLEY |
| <hr/> | | | | | | |
| MARIPOSA GILROY | ... | ... | ... | ... | ... | MISS SÁRI PETRÁSS |
| A MIDDY | ... | ... | ... | ... | ... | MISS ELISE CRAVEN |
| EMMA (<i>Maid to Mariposa</i>) | ... | ... | ... | ... | ... | MISS AVICE KELHAM |
| DOLLY | } | <i>(Guests on the Yacht)</i> | ... | ... | ... | MISS EILEEN MOLYNEUX |
| PANSY | | | | | | MISS DOLLY DOMBEY |
| PEACH | | | | | | MISS BEATRICE VON BRUNNER |
| DORA | | | | | | MISS DORIS STOCKER |
| DOLORES... | ... | ... | ... | ... | ... | MISS KATE WELCH |
| AND | | | | | | |
| KITTY KENT | ... | ... | ... | ... | ... | MISS GERTIE MILLAR |

Spanish and American Cowboys, Spanish and American Girls, Miners, Sailors, Guests, Middies, Footmen, etc.

Stage Production by MR. EDWARD ROYCE.

Synopsis of Scenery.

ACT I.—Mendocino Bluff, Southern California. (E. H. RYAN.)

ACT II.—The Yacht "Mariposa," anchored in the Bay of San Francisco. (ALFRED TERRAINE.)

ACT III.—Senator Gilroy's Palace, San Francisco. (E. H. RYAN.)

TIME—The Present Day.

Musical Director ... HERR FRANZ ZIEGLER.

THE MARRIAGE MARKET.

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THE MARRIAGE MARKET.

1

Words by
ADRIAN ROSS.

Music by
VICTOR JACOBI.
(Arranged by H. M. HIGGS.)

Act I.

No 1.

OPENING SCENE & SONG.—(Pablo.)

"LITTLE CHIQUITA."

Allegro moderato bien rythmé.

(Curtain.)

Piano.

The piano introduction consists of two staves. The right staff features a melody of eighth and sixteenth notes with accents. The left staff provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Allegro moderato bien rythmé' and the mood is indicated by '(Curtain.)'. The piece begins with a forte (*sf*) dynamic.

This section continues the piano introduction with two staves. The melody in the right hand continues with various rhythmic patterns, while the left hand maintains a steady accompaniment. The tempo and mood remain consistent with the previous section.

MINERS. (Tenor.)

Then pay and shuf - fle the pack,

There's all of the cards for you there;

LUMBERMEN. (Bass.)

Then pay and shuf - fle the pack,

There's all of the cards for you there;

The piano accompaniment for the song consists of two staves. It begins with a forte (*sf*) dynamic and features a melody in the right hand that mirrors the vocal lines. The left hand provides a rhythmic accompaniment with chords and single notes. The tempo and mood are consistent with the previous sections.

TEN. Don't you look black, Luck will come back, Or if you lose, don't care! — For there's

BASS. Don't you look black, Luck will come back, Or if you lose, don't care! — For there's

f *leggiere*

TEN. gold e-nough for men to get In Cal - i - for - nia yet! —

BASS. gold e-nough for men to get In Cal - i - for - nia yet! —

Allegretto giocoso. (Enter HI-TI.) HI-TI.

Dlinks!

p

TENOR. (2 men.)

(2 others.)

Whis-ky sour

Whis-ky straight!

BASS.

p (2 men.)

Drinks!

Rat - tle - snake!

leggiere

HI-TI.

Me go make!

ALL.

Here, Pab - lo,

ALL.

You go make!

Here, Pab - lo,

cresc.

Allegretto commodo.

you have-n't sung for long,

A song!

you have-n't sung for long, Let us have a

song!

PABLO.

Ov - er the hills a - way I'm go - ing to Mon - te - rey

PAB.

— For there's lit-tle Chi - qui - ta there, With the blos - soms in her hair. — But when

leggiero

PAB.

I am com - ing home — She shall wear a gold - en comb, — For I

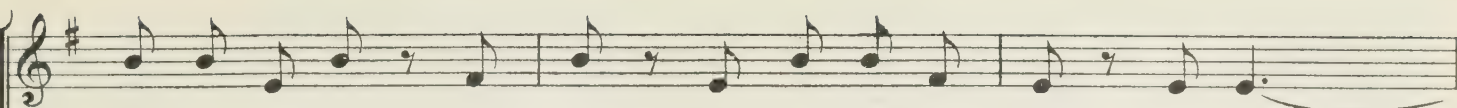
p

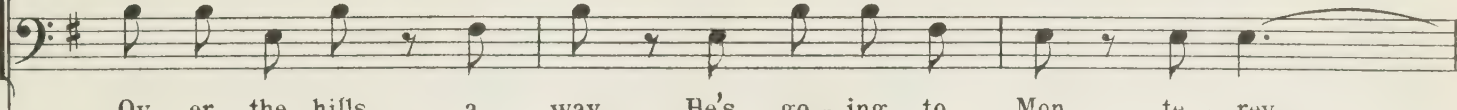
PAB.

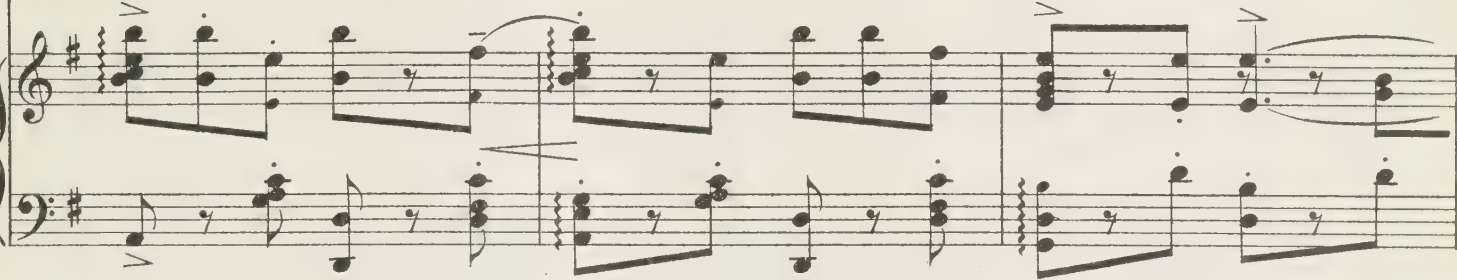
swear by all the saints a - bove Chi - qui - ta is my love! —

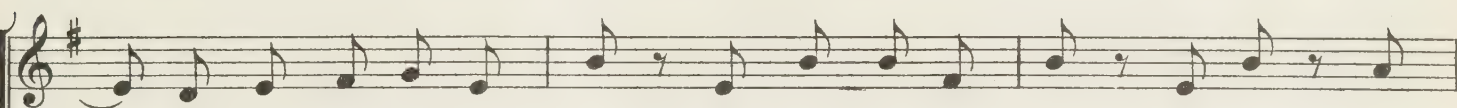
rit. *a tempo*

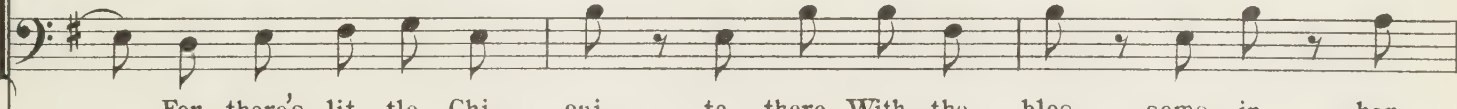
p colla voce *a tempo* *f deciso* *ff*

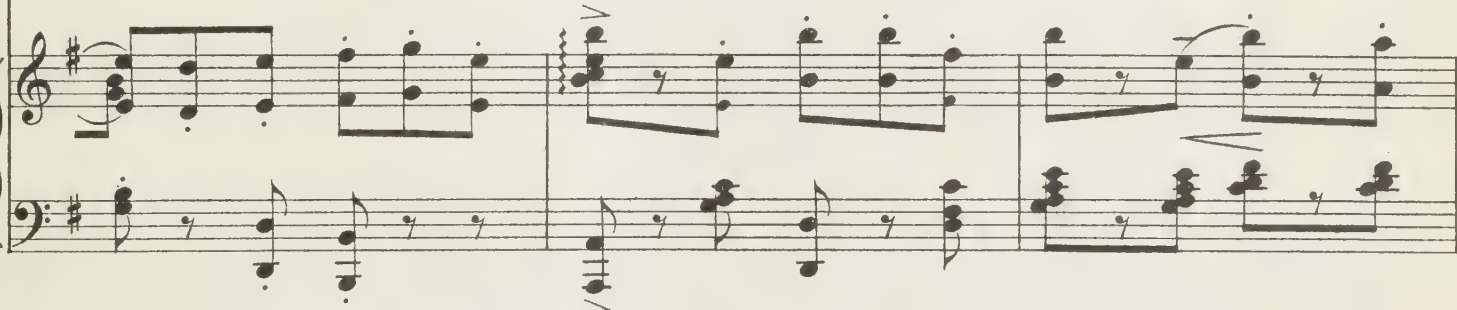
TEN.  Ov - er the hills a - way He's go - ing to Mon - te - rey

BASS.  Ov - er the hills a - way He's go - ing to Mon - te - rey



TEN.  — For there's lit - tle Chi - qui - ta there, With the blos - soms in her

BASS.  — For there's lit - tle Chi - qui - ta there, With the blos - soms in her



TEN.  hair. — But when he is com - ing home — She will have a gold - en

BASS.  hair. — But when he is com - ing home — She will have a gold - en



leggiere *a tempo*

TEN. comb — For he swore by all the saints a - bove, Chi -

BASS. comb — For he swore by all the saints a - bove, Chi -

PABLO.

TEN. - qui - ta is his love! _____

BASS. - qui - ta is his love! _____

So we'll go in Mon - te -

PAB. - rey, _____ To the priest at dawn of day, _____ He will tie the knot that

rit.

rit.

p *colla voce* *rit.*

PAB. *a tempo*
makes us one, And nev - er comes un - done! Ah! _____

p *f a tempo*

Tempo I.

PAB. _____

TEN. Then pay and shuf - fle the pack, And luck will be sure to come back!

BASS. Then pay and shuf - fle the pack, And luck will be sure to come back!

sf *sf*

DIALOGUE.

mf sempre dim. *pp*

ppp

Nº 2.

TRIO.—(Mariposa, Kitty and Jack.)

"COMPLIMENTS!"

Words by
ARTHUR ANDERSON.

Allegretto moderato.

Kitty and
Mariposa.

Piano.

KITTY.

MARIPOSA.

MAR.

go quite round? And if the num - ber fails, Can more be found? You would

elegante

KITTY.

MAR.

nev - er guess how aw - ful the sus - pense is! Are the oth - er girls at - tract - ive or

JACK.

KIT.

not? I've not no - ticed them, I fear, So, at

poco rit. *p quasi a tempo* *poco rit.*

Meno.

MARIPOSA.

JACK.

pre - sent no i - dea I've got. But sure - ly you in -

sfz *3* *sff ben marcato*

MAR. KITTY. JACK.

- tend to bid— You're here to choose a wife? I

p *grazioso* *espress.*

JACK. MARIPOSA.

came to get some car-tridg-es,— I did, up-on my life! But,

MAR. JACK.

be - ing here, of course you'll stay to bid, and may - be buy? That de -

ffz ben marcato *p*

JACK. KITTY. JACK.

- pends on what I see. What a - bout my friend and me? I should nev - er dare as-pire so

poco rit. *a tempo* *poco rit.* *a tempo*

Tempo di Valse.

Valse moderato.
(lightly smiling)

JACK. *high!* Who am I, to bid?

elegante e tranquillo

JACK. E - ven if I did Some - one would be sure to bid a -

JACK. - bove me! Since I've seen you two, No one else will

dolce

JACK. do; I shall nev - er want an - oth - er maid to love me.

rit.

MARIPOSA.

KITTY. Com-pli-ments are rare, I shall not des-pair,
 Com-pli-ments are rare, I shall not des-pair,

JACK. So I am wise For I

MAR. Now I know that you, at least, ap-prove me.
 KIT. Now I know that you, at least, ap-prove me.
 JACK. shut my eyes And phil-os-o-phize.

MAR. If you ask me why "Your High-ness" I re-ply, "Would be con-
 KIT. If you ask me why "Your High-ness" I re-ply, "Would be con-
 JACK. If you ask me why Let this be my re-ply, "I am con-

grazioso

MAR. *poco rit.* *Meno.*
 -tent - ed on - ly with the best *poco rit.* That, I'm sure, must show that

KIT. *poco rit.*
 -tent - ed on - ly with the best *poco rit.* That, I'm sure, must show that

JACK. *poco rit.*
 -tent - ed on - ly with the best" Since my purse is low 'Tis

MAR. *rit.* *quasi a tempo*
 I am *comme il faut* If wor-thy of your in - ter - est!"

KIT. *rit.* *quasi a tempo*
 I am *comme il faut* If wor-thy of your in - ter - est!"

JACK. *rit.* *quasi a tempo*
 best for me to go— I take no fur-ther in - ter - est."

Allegretto. *MARIPOSA. (stopping JACK.)*
 Be - fore you go, one mo-ment, pray

KITTY. JACK. (to Mariposa)

Have you no - thing more to say? When I look at

JACK. MARIPOSA.

you I'm a - fraid to stay! You ap -

molto grazioso

Tempo I. KITTY.

MAR. -pear to be a cow-boy and a ran - ger. Not the kind of man to run when in

p e leggiero

KIT. JACK.

dan - ger. That, I fan - cy, all de - pends where dan - ger lies. A

elegante

JACK. KITTY.

man may be a - fraid of four bright eyes! But sup - pose we do not treat you as a

KIT. JACK.

stran - ger? It's a fa - vour that I shall not a - buse.

poco rit. *p quasi a tempo*

JACK. KITTY.

If you hap - pened to be rich Would you care to tell us which You'd

poco rit.

KIT. MENO. MARIPOSA.

choose? Now that's a thing, I must ad - mit, I

sfz *ff ben marcato* *p*

JACK.

MAR. should so like to learn. If I have an - y pre - fer - ence, I'll

grazioso *espress.*

MARIPOSA.

JACK. tell you each by turn! No, no, my friend, that

sfz *3* *sff ben marcato*

KITTY.

MAR. will not do - of course, it's on - ly fun! Tell us

p

JACK.

*poco rit.**a tempo*

KIT. both to - geth - er, pat! In a lit - tle case like that Two is com - pa - ny and three is

poco rit. *a tempo*

Tempo di Valse.

JACK. *none.*

sfz *poco rit.* *a tempo*

Valse moderato.

JACK. If you can-not guess, Why should I con-fess? Not that I ad-

JACK. -mit a pre-dil-ec-tion; Ev-'ry-where I trace Dain-ti-ness and

dolce

JACK. grace, Both to left and right, no mat-ter what di-rec-tion.

rit. *rit.*

a tempo

MAR. Com - pli - ments ap - peal On - ly when they're

KIT. Com - pli - ments ap - peal On - ly when they're

JACK. Blonde or bru - nette

a tempo

MAR. real; Yours would hard - ly bear a close in - spec - -

KIT. real; Yours would hard - ly bear a close in - spec - -

JACK. I have ne - ver met With your

MAR. -tion. Charm - ing though they be, They

KIT. -tion. Charm - ing though they be, They

JACK. e - quals yet. Hap - py, I a - gree, With

grazioso

MAR. don't ap - peal to me— I don't be - lieve a sin - gle

KIT. don't ap - peal to me— I don't be - lieve a sin - gle

JACK. Ei - ther I could be, Were but the o - ther charm - er

MAR. word you say! Words de-ceiv - ing are, They do not car - ry

KIT. word you say! Words de-ceiv - ing are, They do not car - ry

JACK. far a - way; Each a shin - ing star To wor - ship from a -

poco rit.

più rit.

MAR. far— And com-pli-ments are cheap to - day.

KIT. far— And com-pli-ments are cheap to - day.

JACK. -far— My hom-age to you both I pay.

quasi a tempo

grazioso

20 DANCE
Allegretto.

First system of musical notation for the 'DANCE' section, marked *f*. The music is in 2/4 time, key of D major. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and single notes.

Second system of musical notation for the 'DANCE' section. The right hand continues the melodic development with slurs and accents, while the left hand maintains the accompaniment. The system concludes with a double bar line.

Tempo di Valse

Third system of musical notation, marked *Tempo di Valse* and *p*. The time signature changes to 3/4. The right hand features a waltz-like melody with dotted rhythms, and the left hand provides a simple harmonic accompaniment.

Fourth system of musical notation for the 'Tempo di Valse' section. The right hand continues the waltz melody with slurs, while the left hand provides a steady accompaniment.

Fifth system of musical notation, marked *dolce*. The right hand features a more lyrical melody with slurs, and the left hand provides a gentle accompaniment.

Sixth system of musical notation, marked *rit.*. The right hand features a concluding melodic phrase with slurs, and the left hand provides a final accompaniment. The system concludes with a double bar line.



VOICES.

And com - pli - ments are cheap to - day!

a tempo

No 3.

DUET.—(Emma & Blinker.)

"NEVER COUNT YOUR CHICKS BEFORE THEY'RE HATCHED!"

Words by
ARTHUR ANDERSON.

Allegretto.

Piano.

(EMMA.) 1. My young la - dy's not ac - cept - ing ev - 'ry peer who's in low wa - ter;
(BLINKER) 2. Ev - 'ry - where we go you chase us, though so plain - ly we ig - nore you -

All of the men are af - ter her.
That is the rea - son you are here.

(BLI.) My young mas-ter is-n't tak-ing a - ny *nou-veau rich-es* daugh-ter; He's all the world to
 (EM.) That's a sto-ry, and you know it— we ar-rived here long be-fore you. Oh! what a shame! how

choose from. (EM.) Ev - en if we want to get him, Don't you think you'd bet-ter let him
 can you! (BLI.) Kind - ly cease from your pur - su - ing - Take my tip, there's no-thing do-ing -

Wait till he's in - vi - ted? (LLI.) All the same, you need - n't wor - ry;
 Mas - ter won't be took in. (EM.) He'd be here in half a jif - fy,

We are not in a - ny hur - ry— Do not get ex - ci - ted.
 Ask - ing for her fa - ther, if he Thought he had a look in.

Ev - 'ry girl the mas - ter knows is set - ting lit - tle traps With the
Ev - 'ry man the mis - tress knows is set - ting lit - tle traps With the

p

ob - ject of cap - tur - ing his heart— (EM.) *Per - haps?* (BLI.) The
ob - ject of cap - tur - ing her heart— (BLI.) *Per - haps?* (EM.) The

belles of the sea - son have sought him, But none of the dé - bu - tantes have
pick of the Peer-age in - fest us, But none of their lord-ships have im -

caught him— (EM.) You mean that no - bo - dy has *bought* him— (BLI.) Well,
- pressed us— (BLI.) The sub - ject does - n't in - ter - est us— (EM.) For

up to now he's not made a lapse.
we do not re - quire a - ny scraps.

cresc. *poco rit.*

Moderato.

(EM.) We've got a ti - dy lit - tle "dot," And - plen - ty more to come from
(BLI.) Rank and po - si - tion we have got, There's no - bo - dy can go back

fa - ther: But all the same, Sir, We know the game, Sir,
far - ther; But all the same, dear, We know the game, dear,

BOTH.
We keep the door se - cure - ly latched, (BL.) And up - on the chain. } So
We keep the door se - cure - ly latched, And up - on the chain. }

BOTH. 

mind how you weave your lit - tle plot, You'll find that we are squeamish ra - ther;

BOTH. 

We're ve-ry shy birds. And ra-ther fly birds— Ne-ver count your chicks be-fore they're hatched!

ff

D. C.

DANCE.

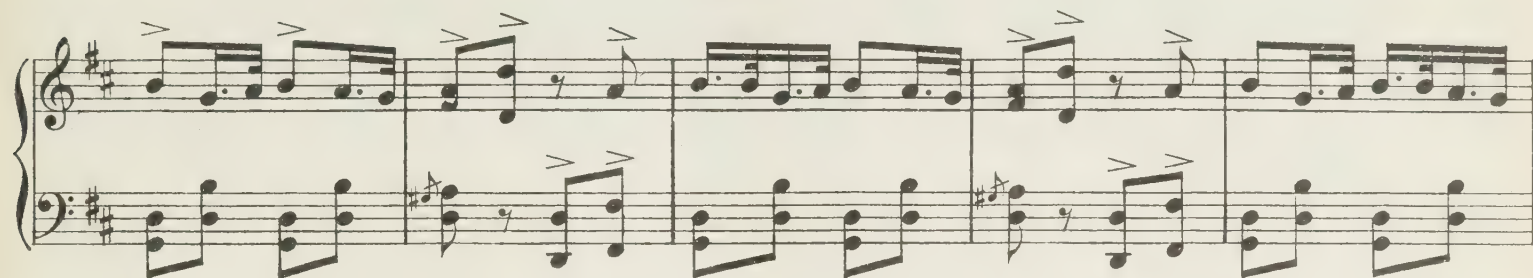


stacc. e p




trill

ff



N^o 4.

SONG.—(Kitty.)

"AMERICAN COURTSHIP!"

Words by
ADRIAN ROSS.

Tempo di Valse.

Piano.

The piano introduction is in 3/4 time, key of D major. It begins with a treble clef staff containing a series of eighth notes (D, E, F#, G, A, B, C, D) and a bass clef staff with a whole note chord (D, F#, A). The first measure is marked with a forte 'f' dynamic. The piece continues with a series of chords and single notes, ending with a final chord in the fifth measure.

KITT.


1. Now if your for - tune should make you
 2. You must be con - stant - ly han - dy,

KIT.

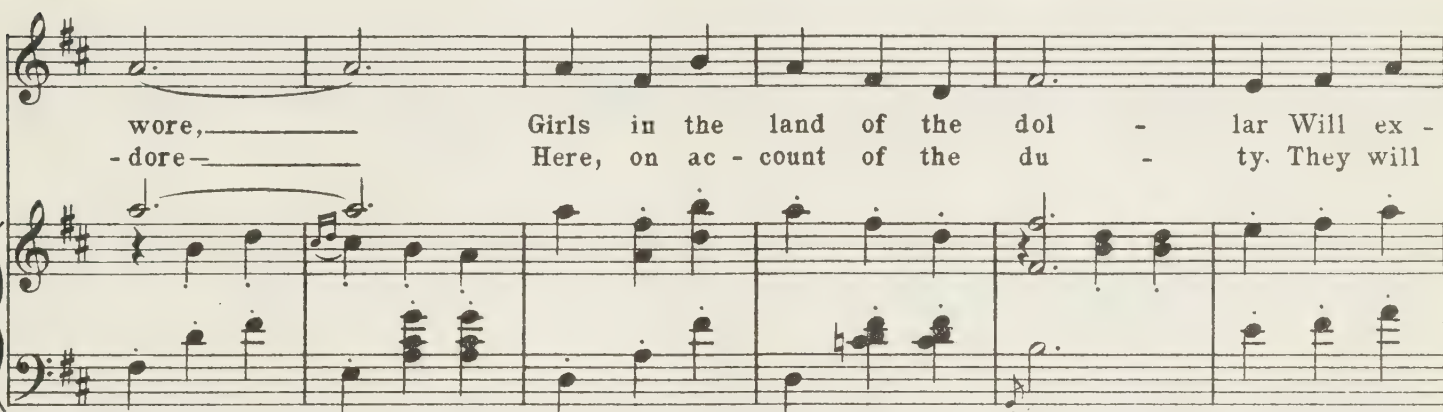
Court an A - mer - i - can girl, Do not sup - pose she will
 Call on her ten times a day, Bring her big box - es of

KIT.

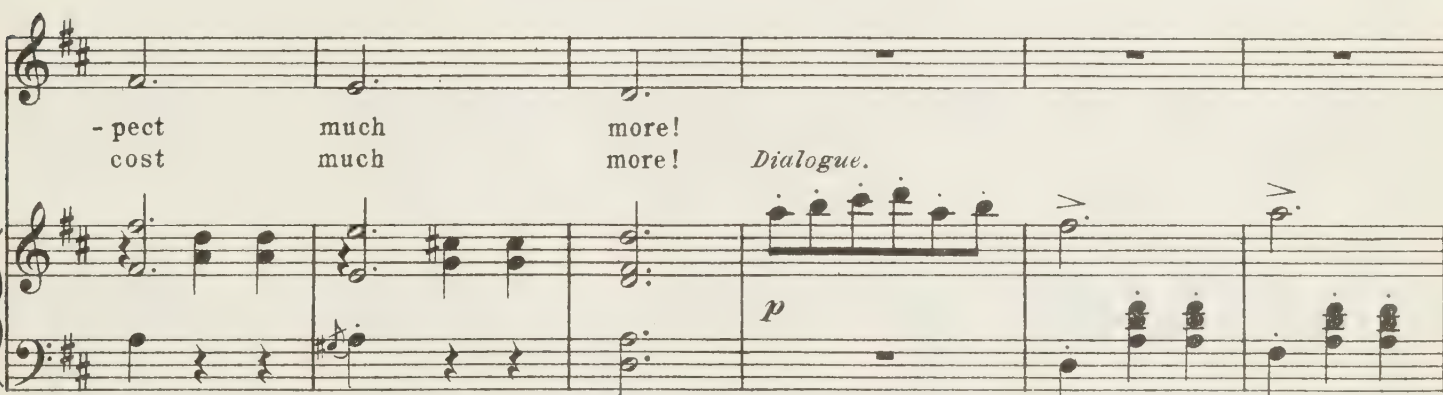
take you Mere - ly be - cause you're an Earl! It's no
 can - dy, With an en - or - mous bou - quet; Then you

KIT. 

use to come out in a col - lar That no - bo - dy else ev - er
buy your A - mer - i - can beau - ty The di - a - monds la - dies a -

KIT. 

wore, _____ Girls in the land of the dol - lar Will ex -
-dore- _____ Here, on ac - count of the du - ty. They will

KIT. 

-pect much more!
cost much more! *Dialogue.*




KIT.

Nev-er woo the la-dy so, so, so, Ov-er here it does-n't
 You may woo the la-dy so, so, so, Just as long as you can

KIT.

go, go, go; If you want to be a - dored
 go, go, go- Then in maid-en ten-der - ness,

poco rit.

KIT.

Just be-cause you are a lord, She will on - ly ans-wer "No, no,
 She will tell you "Earl, it's Yes"- That is if it is - n't "No, no,

rit. *mf a tempo*

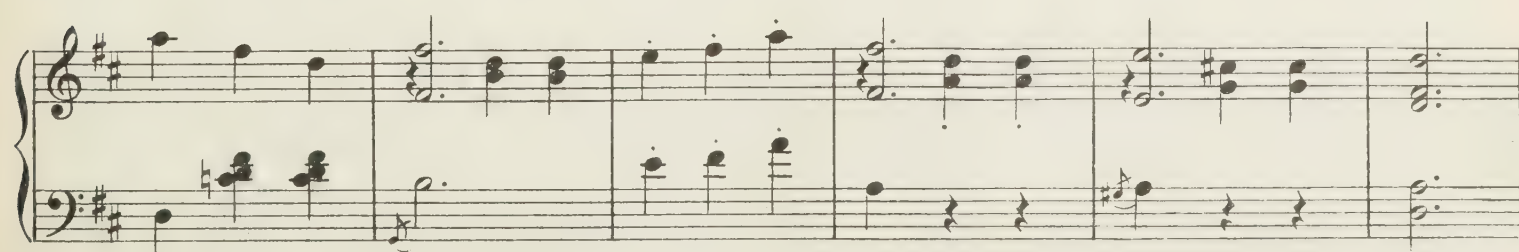
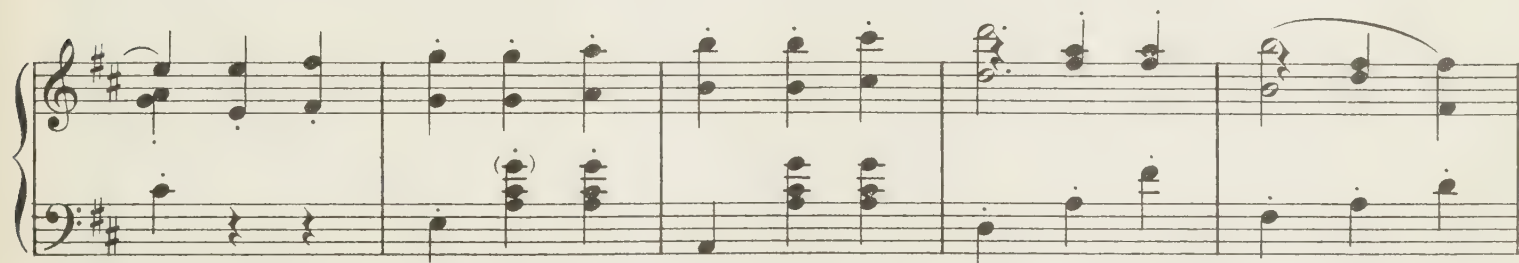
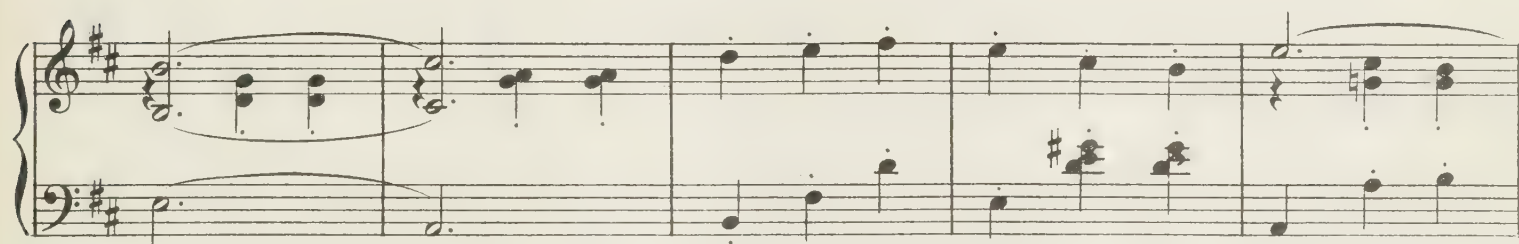
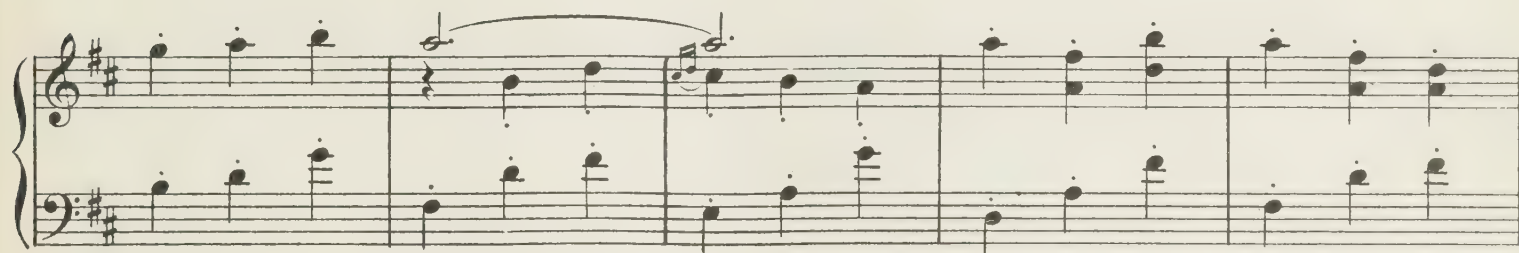
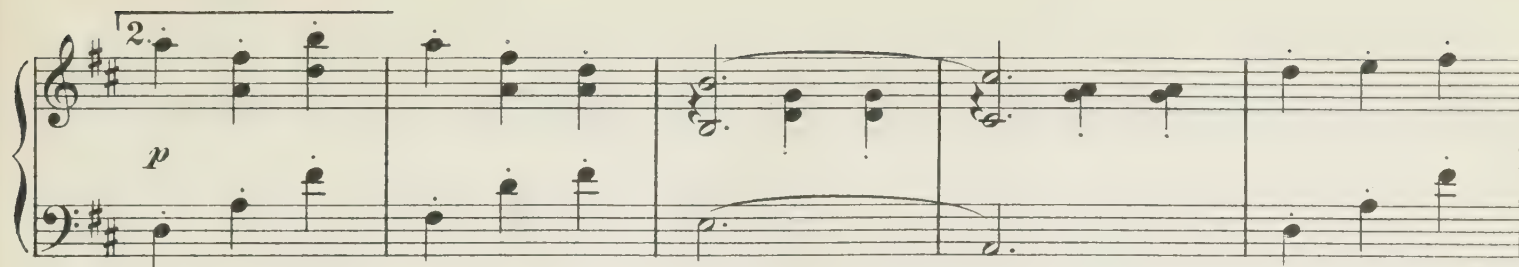
Ped. *

KIT.

no!"
 no!"

sf *f* *dim.* *D. C.*

DANCE.





No 5.

DUET- (Mariposa and Jack.)

"THE ONE I LOVE?"

Words by
ADRIAN ROSS.

Valse moderato.

Piano.

mf

poco rit.

Pedales.

Detailed description: This block contains the piano introduction. It is written for piano in 3/4 time with a key signature of three sharps (F#, C#, G#). The tempo is 'Valse moderato'. The music begins with a melody in the right hand and a supporting bass line in the left hand. The dynamic is marked 'mf' (mezzo-forte). The piece concludes with a 'poco rit.' (ritardando) marking and a final chord. A 'Pedales.' (pedal) instruction is placed below the first few measures.

JACK.

If I could but find my un - known

p dolce espr.

JACK.

girl, — My one girl, — my own girl, Tho' all of the

poco rit.

MARIPOSA.

world came be - tween, — I'd take her and make her my queen. — If

poco rit.

MAR. I have the chance to dis - cov - er My he -

MAR. - ro, my lov - er, No mat - ter what for - tune might

MAR. bring, Love shall crown him lord and king! I

rit.

JACK. *meno*

JACK. care not if her eyes Are dark as skies When day - light dies, If up - on

dolcissimo, quasi rubato

quasi Valse tempo più mosso

quasi Valse

JACK.

meno

me they shine. It may be she is

espr.

rubato

JACK.

quasi Valse tempo

fair, With gold-en hair, I do not care, If she is mine, mine,

mosso

JACK.

MARIPOSA.

meno

mine! I care not if he be Of low de-gree, To mar-ry

come prima

rit.

MAR.

quasi Valse tempo

me, Or on a throne a - - - bove. The

rit.

quasi Valse

rit.

molto rit.

JACK.

JACK. MARIPOSA. BOTH

queen that I a - dore, My king for ev - er - mòre, {He} is the
 {She}

più rall. *allargando*

BOTH. Tempo di Valse.

{man} I love! _____
 {girl}

mf

Red. * *Red.* * *Red.* *

poco rit.

JACK. MARIPOSA.

2. And when I have met him and told him, _____ I'll

dolce p espr.

MAR.

keep him _____ and hold him, My heart and my

MAR.

life I will give, _____ And love him as long as I

poco rit.

MAR.

JACK.

live! _____ And when I have sought her and found

poco rit.

8

JACK.

her, _____ And won her _____ and crowned her, Her

JACK.

ser - vant for ev - er am I, All for her, to live or

rit.

JACK.

MARIPOSA.

die If I am by his side, It is my pride To be his

dolcissimo, quasi rubato

MAR.

quasi valse tempo più mosso

bride, All oth-er I re - - sign! For

quasi Valse *espr.* *rubato* *meno.*

MAR.

quasi valse tempo

this will be the best If I can rest Up - on his breast, And he is

mosso

MAR. JACK.

mine, mine, mine! And then till life is

come prima

JACK.

done Our way is one, And there's the sun In hea - ven's blue

quasi valse tempo

quasi Valse

JACK. MARIPOSA. JACK.

a - - bove. The king that I a - dore, My

rit. *molto rit.* *più rall.*

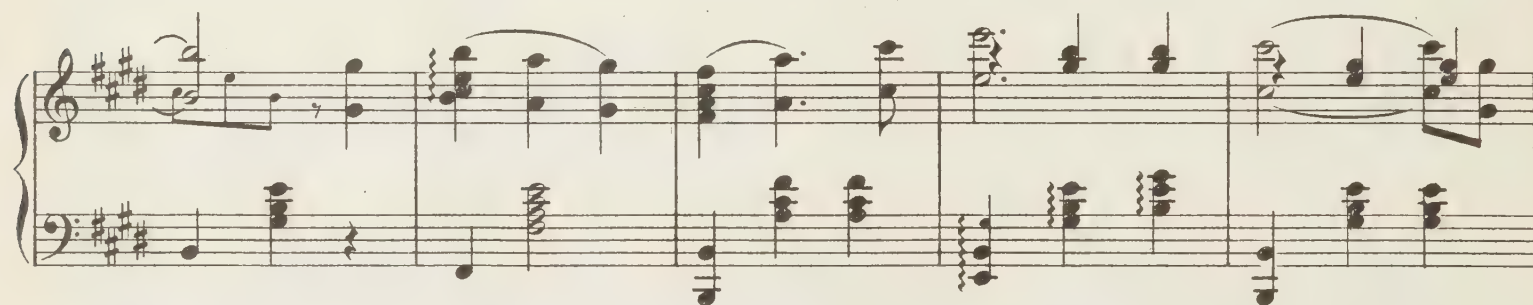
JACK. BOTH. *Largo.*

queen for ev - er - more, {He} is the {man} I love! _____
 {She} {girl}

molto rit. *mf*

Red. * *Red.* * *Red.* *

DANCE.
Tempo di Valse tranquillo.



Nº 6.

CHORUS OF COWBOYS & GIRLS.

Words by
ADRIAN ROSS.

Allegro moderato. (Men coming on.)

Piano. *f* *cresc.*

TEN. Come on, boys, for this is mar-ket day, And you can win a bride if you can

BASS.

ff

TEN. pay!_____

BASS. The mar-riage mar-ket's on, And girls will soon be go-ing, go-ing,

The musical score is written for piano and voice. It begins with a piano introduction in 2/4 time, marked 'Allegro moderato'. The piano part features a strong bass line with chords and a treble part with single notes and some grace notes. Dynamics include 'f' (forte) and 'cresc.' (crescendo). The vocal parts enter with the lyrics 'Come on, boys, for this is mar-ket day, And you can win a bride if you can'. The tenor part has a melodic line with eighth notes, while the bass part provides a steady accompaniment. The piano accompaniment continues with a powerful 'ff' (fortissimo) section. The score concludes with the lyrics 'pay!' for the tenor and 'The mar-riage mar-ket's on, And girls will soon be go-ing, go-ing,' for the bass, followed by a final piano accompaniment section.

Più mosso.

TEN.

BASS.

gone! ———

Più mosso.

ff stacc. cresc.

TEN.

BASS.

There's no - thing bet - ter up - on earth To

There's no - thing bet - ter up - on earth To

ff ben marc.

TEN.

BASS.

buy than a wife, Such a chance as this You must nev - er miss, As

buy than a wife, Such a chance as this You must nev - er miss, As

TEN. you can bet your life! You're sure to get your mon-ey's worth For

BASS. you can bet your life! You're sure to get your mon-ey's worth For

TEN. all you have spent! So with a smile Plank down your pile,

BASS. all you have spent! So with a smile Plank down your pile,

TEN. Ev - er - y red cent! *Meno.* Coo - ee! coo - ee! say, girls, are you there?

BASS. Ev - er - y red cent! Coo - ee! coo - ee! say, girls, are you there?

GIRLS. (*behind Stage.*)

GIRLS. You'll have to wait a lit - tle long - er, For we are do - ing up our hair!

grazioso e pp

Red. * Red. * Red. * Red. *

TEN. Coo - ee! coo - ee! Can't you hear us call?

BASS. Coo - ee! coo - ee! Can't you hear us call?

mf

GIRLS. If you are so im - pa - tient boys We won't come at all!

pp

Red. * Red. *

TEN. *a tempo* There's no - thing bet - ter up - on earth To buy than a wife, Such a

BASS. There's no - thing bet - ter up - on earth To buy than a wife, Such a

ff a tempo ben marc.

TEN. chance as this You must nev - er miss, As you can bet your life!

BASS. chance as this You must nev - er miss, As you can bet your life!

TEN. You're sure to get your mon - ey's worth For all you have spent;

BASS. You're sure to get your mon - ey's worth For all you have spent;

TEN. So with a smile Plank down your pile, Ev - er - y red cent!

BASS. So with a smile Plank down your pile, Ev - er - y red cent!

(Entrance of Girls.)

Allegro moderato.

The musical score is written for piano and voice. It begins with a piano introduction consisting of three systems of piano accompaniment. The first system has a treble and bass staff. The second system also has a treble and bass staff. The third system has a treble and bass staff. The piano introduction is marked with *ff* (fortissimo) and *sf* (sforzando) dynamics. The piano introduction ends with a *ff* dynamic.

The vocal entry begins with the Tenor (TEN.) and Bass (BASS.) parts. The Tenor part has a treble staff, and the Bass part has a bass staff. The lyrics are: "They are right pret - ty,". The piano accompaniment continues with a treble and bass staff. The piano accompaniment is marked with *ff* and *sf* dynamics.

The second vocal entry begins with the Tenor (TEN.) and Bass (BASS.) parts. The Tenor part has a treble staff, and the Bass part has a bass staff. The lyrics are: "are they not? Don't you wish you could take the lot?". The piano accompaniment continues with a treble and bass staff. The piano accompaniment is marked with *f* (forte) and *sf* dynamics.

Allegretto moderato.

GIRLS. We're the ve - ry ni - cest lit - tle girls in stock, Hope you find us not bad

mf grazioso

GIRLS. look - ing! Some of us have

TEN. We guess you're all just fine!

BASS. You're all just fine!

GIRLS. real - ly learnt to darn a sock! Some of us have stu - died cook - ing!

TEN. Well

BASS.

GIRLS. ALTOS.
We're the girls that grow Near Ne - va - da's peaks of

TEN.
then it's you for mine!

BASS.
It's you for mine!

GIRLS. SOPRANOS.
snow, But in spite of that we're told We are not cold! We are from the

GIRLS.
plains, We can ride with-out the reins, Sit with-out a sad - dle too, Just like you!

TEN.
You will

BASS.

ALL GIRLS.

GIRLS. Is it true, shall we do? We guess we'll

TEN. do, Right all through! We guess you'll

BASS. Guess it's true, they will do— We guess you'll

GIRLS. do! Now you know what you can win, We are

TEN. do!

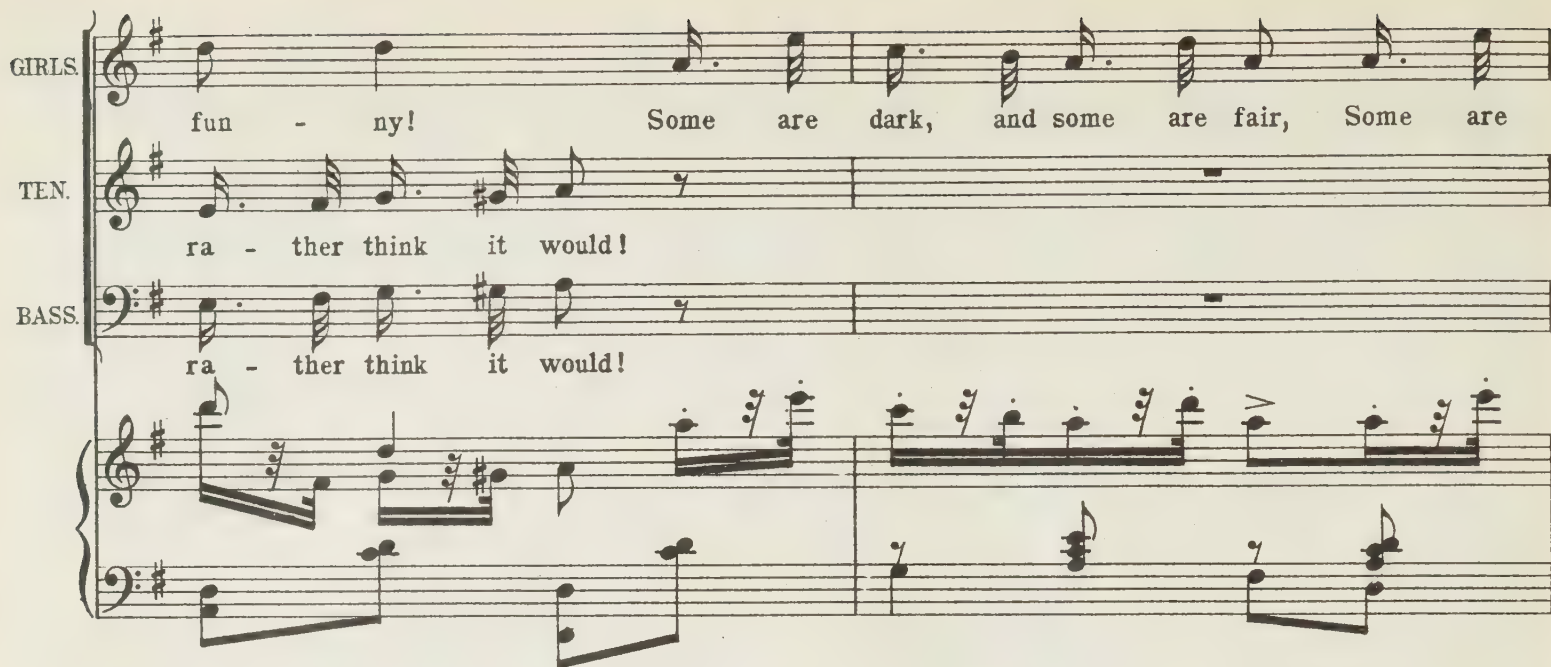
BASS. do!

GIRLS. read - y to be - gin; If you can - not find a bride, it will be

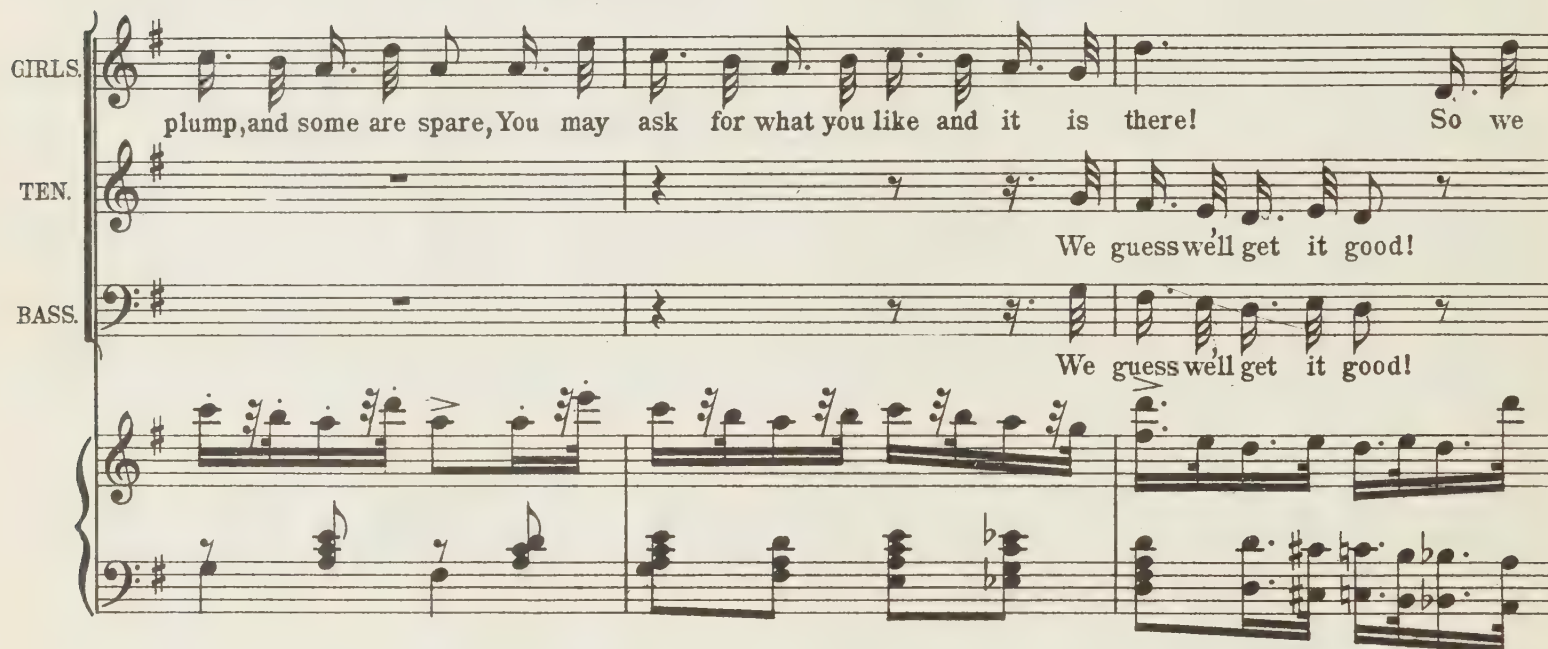
TEN. We

BASS. We

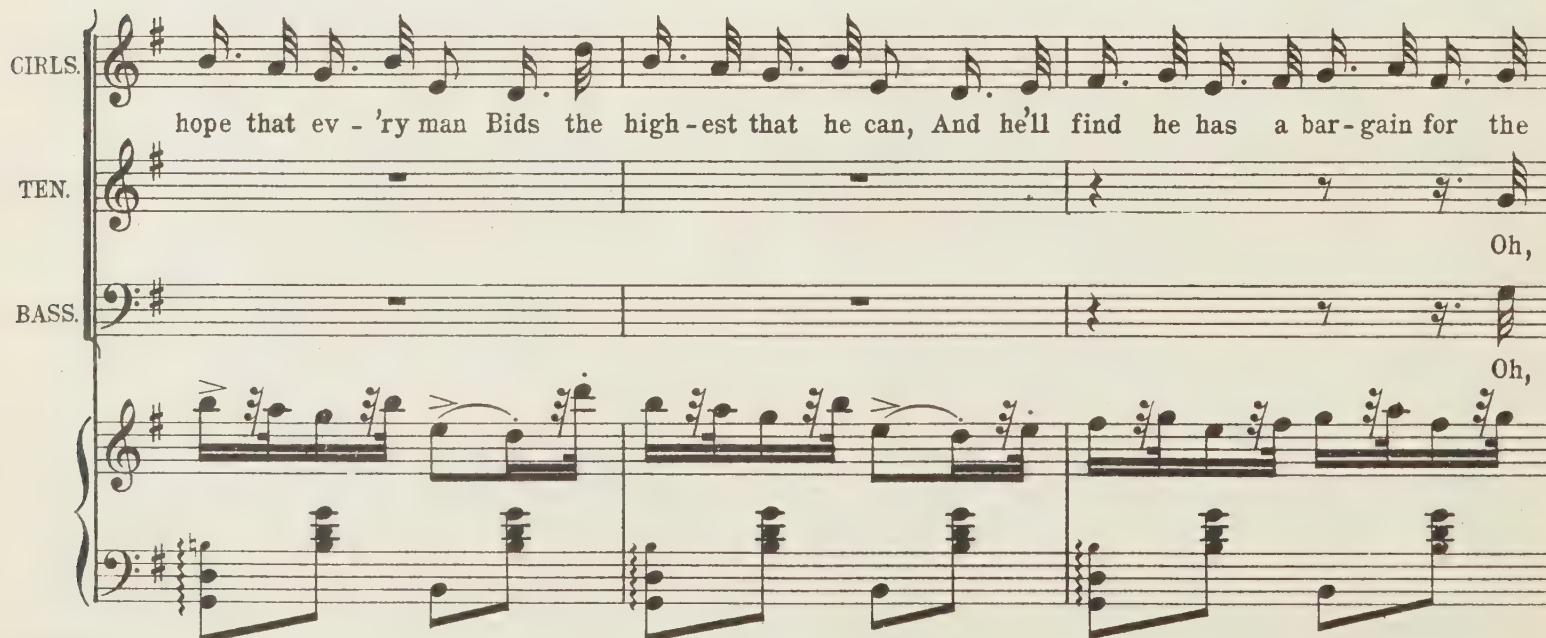
GIRLS. fun - ny! Some are dark, and some are fair, Some are
TEN. ra - ther think it would!
BASS. ra - ther think it would!



GIRLS. plump, and some are spare, You may ask for what you like and it is there! So we
TEN. We guess we'll get it good!
BASS. We guess we'll get it good!



GIRLS. hope that ev - 'ry man Bids the high - est that he can, And he'll find he has a bar - gain for the
TEN. Oh,
BASS. Oh,



GIRLS. mon - ey! Then be mar - ried while you may, This is

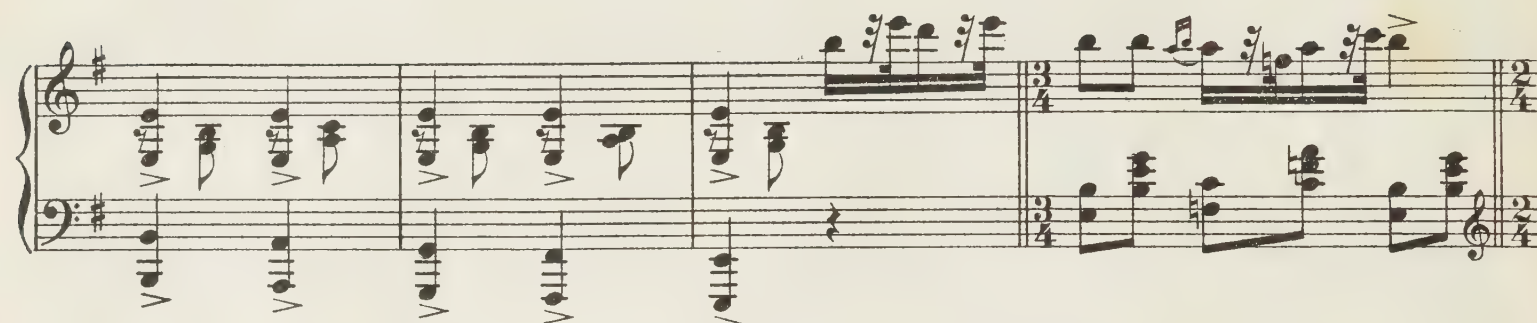
TEN. that is un - der - stood!

BASS. that is un - der - stood!

GIRLS. ALL. Mar - riage Mark - et day, Don't be shy, or you'll sigh By and

ALL. by, Come and try, Bid up high, Won't you buy, buy, buy? _____

52 DANCE.
Allegretto.



bien rythmé

This page contains six systems of musical notation for piano. Each system consists of a treble staff and a bass staff. The key signature is one sharp (F#). The notation includes various musical elements such as notes, rests, and dynamic markings. The first system is marked *bien rythmé*. The notation is complex, with many notes and rests, and some dynamic markings like *mf* and *f*. The piece concludes with a double bar line and a final chord in the bass staff.

Nº 7.

QUARTET:- (Mariposa, Jack, Kitty and Hurlingham.)

"HAND IN HAND."

Words by
ARTHUR ANDERSON.

Allegretto moderato.

Piano.

f

The musical score is written for piano and consists of four systems of music. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked "Allegretto moderato." and the dynamics include *f* (forte), *stacc.* (staccato), and *sf* (sforzando). The first system begins with a piano introduction marked *f*. The second system continues the melody with staccato markings. The third system also features staccato markings. The fourth system concludes with a *sf* marking and a double bar line.

MARIPOSA.

p tranquillo

I have al-ways un-der-stood that a maid was shy When she came to say, "I

JACK.

MAR. will." Peo - ple led me to be-lieve that the bride would sigh, And her

MARIPOSA.

JACK. eyes with tears would fill. But it can't be true; What we've

JACK.

MAR. just been through Seemed a sim - ple thing to me. As I

stacc.

JACK.

led you thro' the crowd I was just as proud As a man could be. —

poco rit.

Meno. (*molto moderato.*)
MARIPOSA.

Hand in hand! — With all the peo - ple cheer - ing,

MAR.

Hand in hand! — To the mar - riage tent Our steps we

MAR.

bent — It seem'd in great de - mand. —

JACK.

Hand in hand! — The ste-wards made a clear-ing, Hand in hand! — Till at last we

JACK.

got Up-on the spot And there we took our stand. —

MARIPOSA

Hand in hand! — And then, the priest ap-pear-ing, Hand in hand! — We were tied up

MAR.

tight, With-in the sight Of Men - do - ci - no - land! — But it gave us quite a

poco rit. *grazioso*

BOTH.

BOTH.

turn when he said "A - men," For we knew we could-n't raise an ob-jec-tion then; We were for-mal -

a tempo

BOTH.

- ly u-ni-ted, Hand in hand!

ff *mf*

KITTY.

Now that you and I are one, we are man and wife, You must

p tranquillo

KIT.

try to fill the role; We must learn to give and take as we go through life. Is that

p *mf*

HURLINGHAM.

KITTY.

KIT. un - der - stood? Top - hole! We must sink our pride As we now de - cide, Wheth - er

HURLINGHAM.

KIT. you or I is boss. Have you a - ny - thing to say In ob - ject - ion, pray? Not at

stacc. *poco rit.*

KITTY.

HUR. all; let's toss! — Hand in hand, — While all the flags were fly - ing, Hand in hand! —

HURLINGHAM.

KIT. — To the marriage tent Our steps we bent — Es - cort - ed by the band. —

KITTY. HURLINGHAM. KITTY.

KIT. Hand in hand! — The crowd were *ve-ry* try-ing! Hand in hand! — Till at last we

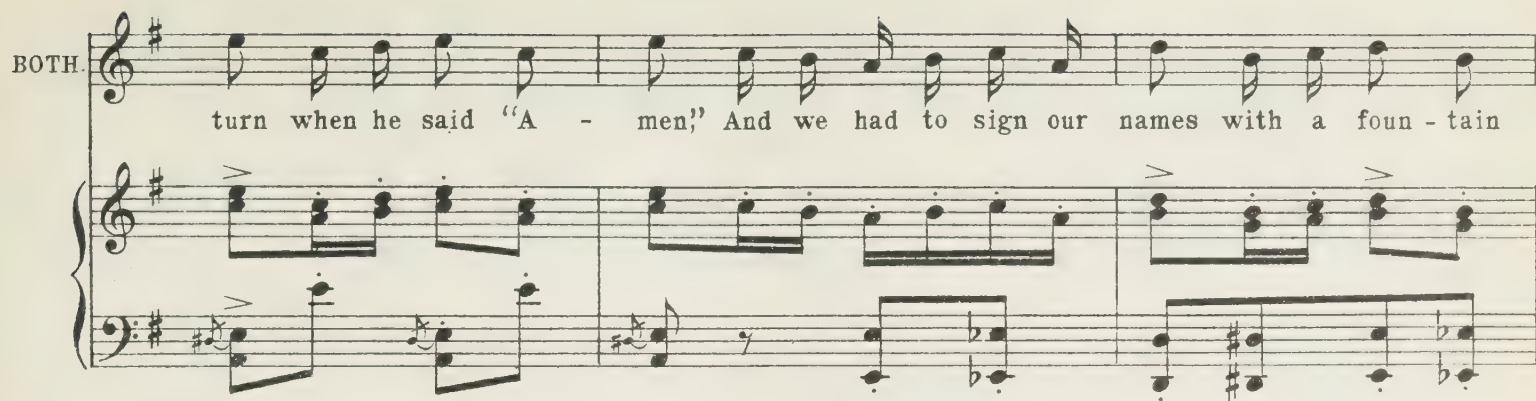
KIT. got Up-on the spot. And there we took our stand, —

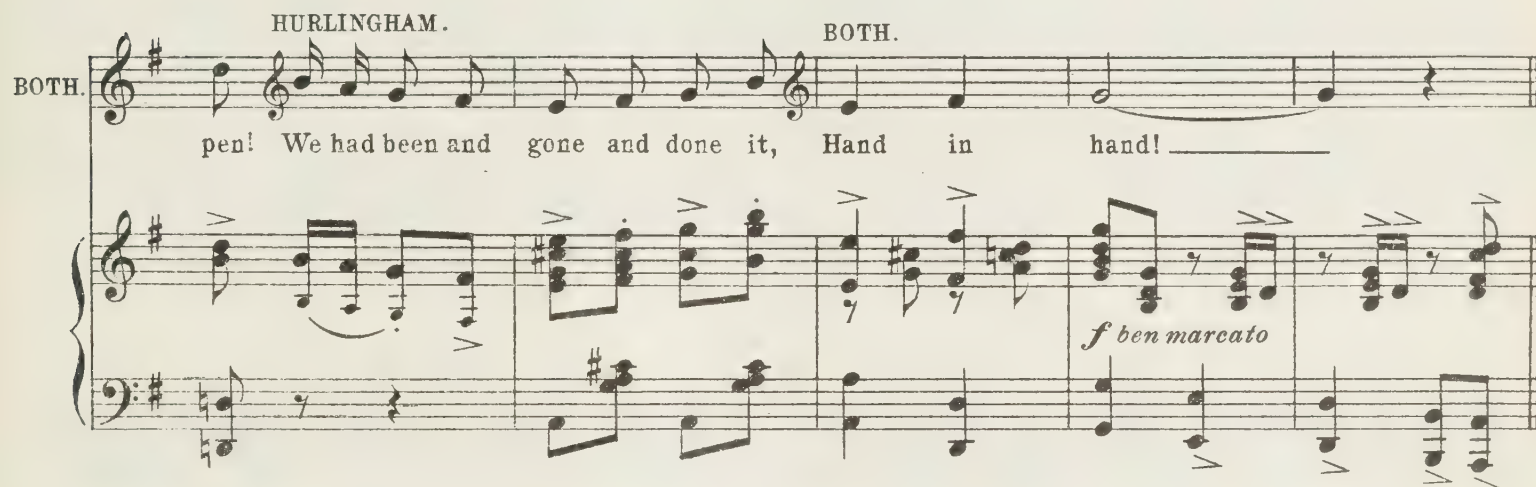
HURLINGHAM. KITTY.

KIT. Hand in hand! — I heard the start-er cry-ing: "Hand in hand!" — We were tied up

KIT. *poco rit.* tight, With-in the sight Of Men-do - ci - no - land. — *BOTH.* But it gave us quite a

poco rit. *grazioso*

BOTH. 

HURLINGHAM. BOTH. 

DANCE. 

This page contains five systems of musical notation for piano. Each system consists of a grand staff with a treble clef and a bass clef. The key signature is one sharp (F#). The notation includes various musical elements such as notes, rests, and dynamic markings. The first system has a treble staff with a melodic line and a bass staff with a supporting line. The second system continues the melodic development in the treble. The third system features a more complex texture with multiple voices in both staves. The fourth system shows a continuation of the melodic line in the treble. The fifth system includes a first ending (marked '1.') and a second ending (marked '2.') with a forte (ff) dynamic marking.

1. 2. *ff*

No 8.

FINALE.— ACT I.

Words by
ADRIAN ROSS.

Allegretto.

Kitty.

Piano.

f

dim.

KITTY.

Real - ly, tru - ly, is - n't it aw - ful? What we suppos'd was a piece of fun

p

KIT.

MARIPOSA.

Turns out to be pro - per and law - ful— What a sil - ly thing we have done! Those

meno

Tranquillo.

MAR. The musical score for the MAR. part of 'Tranquillo.' is written on a single staff. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody consists of eighth and sixteenth notes, with some rests. The lyrics are: 'vows that in sport I have tak - en, How strange and un-real they seem! Oh!'. The score ends with a double bar line.

vows that in sport I have tak - en, How strange and un-real they seem! Oh!

MAR. The musical score for the MAR. part of 'Tranquillo.' continues on a single staff. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody consists of eighth and sixteenth notes, with some rests. The lyrics are: 'tell me that I can wak - en And find that this is on - ly a'. The score ends with a double bar line.

tell me that I can wak - en And find that this is on - ly a

JACK. The musical score for the JACK. part of 'Quasi menuetto.' is written on a single staff. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody consists of eighth and sixteenth notes, with some rests. The lyrics are: 'dream! If it is a dream, may - be, That has giv - en'. The score ends with a double bar line.

dream! If it is a dream, may - be, That has giv - en

p grazioso

JACK. The musical score for the JACK. part of 'Quasi menuetto.' continues on a single staff. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody consists of eighth and sixteenth notes, with some rests. The lyrics are: 'you to me, You can ne-ver wake, and you will try in vain! I am get-ting'. The score ends with a double bar line.

you to me, You can ne-ver wake, and you will try in vain! I am get-ting

BLINKER

BLIN. ra - ther more Than I ev - er bar - gain'd for - Can - not I put

BLIN. up this lit - tle lot a - gain?

GIRLS. Sop. Did you ga - ther what she said, How she ne - ver

Alto. Did you ga - ther what she said, How she ne - ver

GIRLS. meant to wed? Is - n't it a might - y se - ri - ous af - fair? Why,

meant to wed? Is - n't it a might - y se - ri - ous af - fair? Why, -

GIRLS

he is just a cow-boy, no-thing more! Her fa-ther is a Se-na-tor, And he's a

he is just a cow-boy, no-thing more! Her fa-ther is a Se-na-tor, And he's a

espress. *poco rit.*

KITTY. *Allegretto.*

So we all are married now without in-

GIRLS mil - lion - aire!

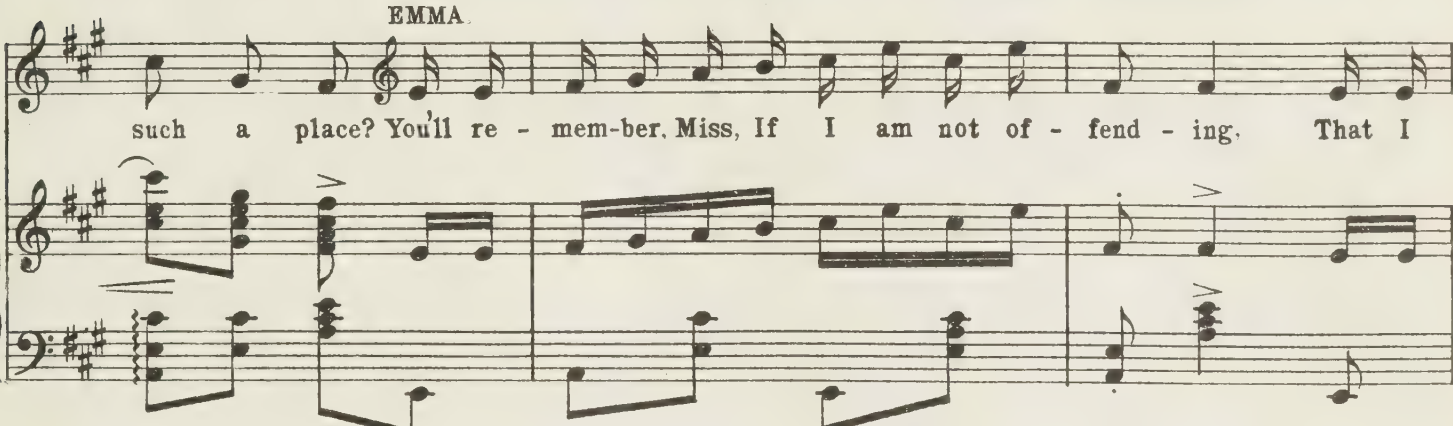
mil - lion - aire!

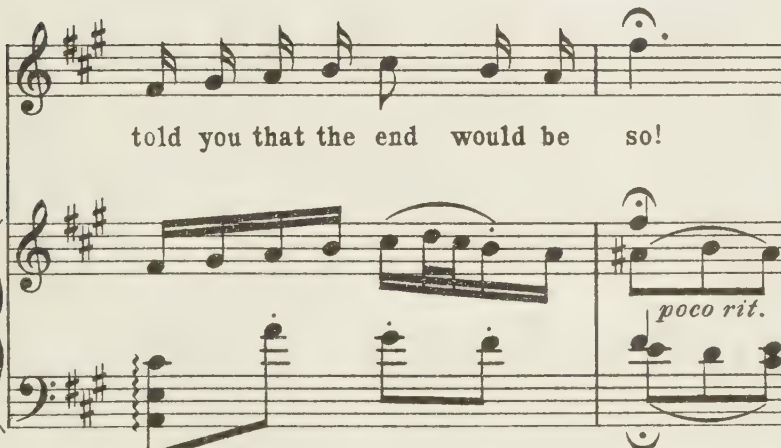

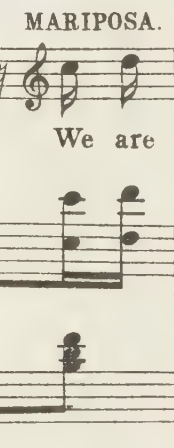
grazioso e leggiero

KIT. MARIPOSA

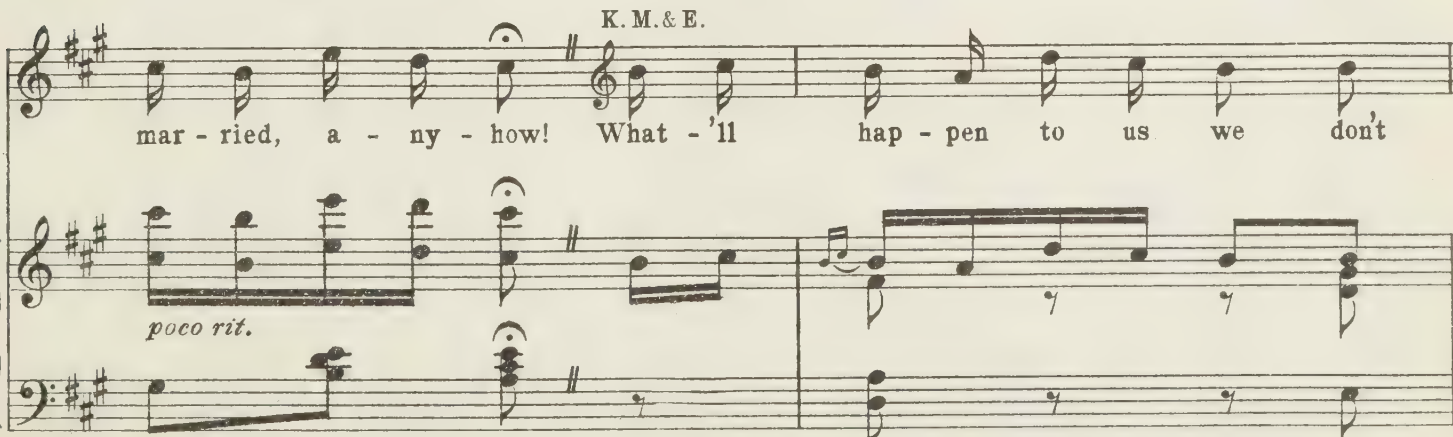
-tend - ing! The ad - ven - ture has a strange sort of end - ing! I shall

MAR.  ne - ver dare a - gain to show my face! Why did I ev - er come to

MAR.  such a place? You'll re - mem - ber, Miss, If I am not of - fend - ing, That I

EMMA.  told you that the end would be so! KITTY.  Well, you need - n't say it now! MARIPOSA.  We are

poco rit. *p quasi a tempo*

MAR.  mar - ried, a - ny - how! What - 'll hap - pen to us we don't

poco rit.

4 COWBOYS. (to Jack.)

K. M.
& E

Meno.

know! Now, get your girl! it's up to you, And we will see you

sfz *ffz ben marc.*

JACK.

4 C.

through! No, thanks; the game is now my own, I'll play my hand a -

KITTY.

JACK.

- lone!

A-ny-

ALL WITH CHORUS.

You real - ly claim this la - dy's hand? That's go - ing much too far!

You real - ly claim this la - dy's hand? That's go - ing much too far!

sfz *sff ben marc.*

KIT. MARIPOSA. K.M. & E.

-how, I must de-mand- I've a right to un-der-stand-You must tell us who and what you

poco rit. *a tempo*

K.M. & E. Tempo di Valse. CHORUS. (spoken) Yes!

are! _____

meno *poco rit.* *a tempo*

Valse moderato. JACK.

I am not the sort That has paid you court,

JACK.

Slave to all your fan - cies and va - gar - - - ies! What

JACK.

ans - wer can I give? My name and where I live—

dolce

JACK

Why, I am a man, my on - ly home the prair - ies.

rit.

He is not the sort That has paid her court, Slave to all her

CHO.

He is no wealth - y lov - er,

Wealth - y lov - er,

rit.

fan - cies and va - gar - - ies! No no - ble name has he, No

CHO. So _____ we dis - cov - er! No no - ble name has he, No

So _____ we dis - cov - er! No no - ble name has he, No

loft - y ped-i - gree- He's just a man, a man who will be free!

CHO. loft - y ped-i - gree- He's just a man, a man who will be free!

loft - y ped-i - gree- He's just a man, a man who will be free!

poco rit

MARIPOSA.

Meno

Then am I to go With one who treats me so— A man with-out a

rit. *quasi a tempo*

Red. *

MAR

*Meno.*KITTY. (*spoken*) You can't mean to hold her to this— Don't you realize who she is? It's too absurd!

name I know? —

KIT.

Largo. Stage business.

allarg. *ff* *p molto espress.* *rit.*

JACK.

I do not care what you may tell her— She comes with me, for she's my wife! — Yes, she's my

p *pp* *sff rit.*

Allegro.

JACK.

wife!

CHO.

You say that she and you are mar-ried- What if you were? It's a -

You say that she and you are mar-ried- What if you were? It's a -

You say that she and you are mar-ried- What if you were? It's a -

ff

-gainst her will- She's a wo-man still, And we'll stand up for her!

CHO.

-gainst her will- She's a wo-man still, And we'll stand up for her!

-gainst her will- She's a wo-man still, And we'll stand up for her!

She is not wil-ling to be car-ried Off there's no doubt— So if you say

CHO. She is not wil-ling to be car-ried Off there's no doubt— So if you say

She is not wil-ling to be car-ried Off there's no doubt— So if you say

molto rit.
You'll take her a - way— Look out!— Look out!

CHO. *molto rit.*
You'll take her a - way— Look out!— Look out!

molto rit.
You'll take her a - way— Look out!— Look out!

(As they advance towards Jack, he draws a pistol. The men draw pistols, and Mariposa rushes between, saying—Stop! no more of this.)

pp

Poco più mosso.
MARIPOSA.

No, leave me a-lone with him now and go a-

rit. *lunga*

MAR. *rit.* *Andante.*

-way. For no o-ther can hear what I must say.

rit. *pp*

Andante molto *pp* *rit.* *ppp* *pp dolce* *(Dialogue.) poco più mosso*

First system of musical notation. Treble and bass staves. Key signature: three sharps (F#, C#, G#). The tempo/mood is marked *cantabile*. The system concludes with the instruction *poco rit.*

Second system of musical notation. Treble and bass staves. The tempo/mood is marked *espress.*. The system concludes with the instruction *poco più mosso*. Below the staves, there are markings: *Red.*, an asterisk (*), *Red.*, an asterisk (*), *Red.*, and an asterisk (*).

Third system of musical notation. Treble and bass staves. Below the staves, there are markings: *Red.*, an asterisk (*), *Red.*, an asterisk (*), *Red.*, and an asterisk (*).

Fourth system of musical notation. Treble and bass staves. The tempo/mood is marked *poco rit.*, *rit. allarg.*, and *stringendo poco rit.*. Below the staves, there are markings: *Red.*, an asterisk (*), *Red.*, an asterisk (*), *Red.*, an asterisk (*), *Red.*, and an asterisk (*).

Fifth system of musical notation. Treble and bass staves. The tempo/mood is marked *tranquillo*, *un poco animato*, and *rit.*. Below the staves, there are markings: *Red.* and an asterisk (*).

Andantino moderato.
MARIPOSA.

My home is as fair As the pal-ace of prin-cess-es, Full of beau - ty

MAR.

on-ly for my plea - sure; I have jew-els there, Love-ly la - ces, dain-ty dress-es,

MAR.

Lov - ing friends and mem-o-ries to trea - sure! Can I leave them all,

MAR.

Fol - low when you call - Go with you in wind and rain-y wea - ther,

espress.

p

dolce

MAR. *poco rit.* *a tempo*
JACK.

Like a beg-gar-man and wife to - ge - ther? I'll build you a home

allarg. *poco rit.* *rall.* *a tempo*

JACK.

Fair - er than a pal-ace gold-en Un - der arch - es of the for-est old - en;

JACK. *poco rit.*

Jew - els will be ours— Thou-sand way-side flow'rs; Lov-ers, hand in hand, Find the world a fai-ry-

f *mf* *meno* *allarg.*

JACK. MAR.

-land!— That is all that you are giv-ing—Life that is not worth the liv - ing!

poco più mosso

JACK.

Your life and mine it has to be— Give me your hand and come with

Poco più mosso. MARIPOSA.

JACK.

me. — No, no! No, no! I beg and pray You will not take me now a-

MAR.

- way! No man like you will hear un-heed - ing A wo-man's tears, a

MAR.

wo- man's plead - ing. So, spare me, as you are the strong - er;

MAR. Let me be at home for one hour long-er. On - ly go and leave me -

Ad.

MAR. You would not grieve me! Wait for a day or two - Re - mem - ber

sf pp *sf pp* *cédez*

*

MAR. Andante molto.
that I shall think of you! _____

sf pp *ppp* *Ad.*

pp

*

Largo molto sostenuto.

JACK. *p*

Be it so — I will go! 'Tis hard to leave you here;

p

Red. * *Red.* * *Red.* * *Red.* * *Red.* *

JACK.

But yet in half a year I'm com-ing for you, dear,

Red. * *Red.* * *Red.* * *Red.* *

JACK.

And if you scorn your rov - er, Tell him so, and the dream is ov - er!

JACK. *meno*

So my ring up-on your hand To-day I set — And you will not — for

meno. *pp*

Andante.

JACK. - get!

p *ppp* *ppp* *cresc*

ff sostenuto *molto rit.* *ff ff ff* *ppp* *Andante.* *Red.*

Pesante. lunga

dolce e rit.

*

Lento JACK.

If I could but find my un - known

ppp

JACK.

girl, — My one girl, — my own girl! Tho'

JACK.

all of the world came be - tween, — I'd take her and

JACK. MARIPOSA.

make her my queen! — If I had the chance to dis -

Lento

p

MAR. *- cov - er, My he - ro, my lov -*

MAR. *- er, No mat - ter what for - tune might bring, I would crown him my*

poco cresc. rit.

MAR. *lord, my king!*

(Curtain.)

Act II.

No 9.

OPENING CHORUS.

Words by
ARTHUR ANDERSON.

Tempo di Marcia.

Piano.

ff



First system of musical notation, measures 1-4. The music is in 2/4 time, key of D major (two sharps). It features a piano accompaniment with a forte (ff) dynamic. The melody is marked with accents (>) and slurs.



Second system of musical notation, measures 5-8. The piano accompaniment continues with a steady rhythm, and the melody is marked with accents and slurs.



Third system of musical notation, measures 9-12. The piano accompaniment features a series of chords in the right hand, while the left hand continues with a rhythmic pattern. The melody is marked with accents and slurs.



Fourth system of musical notation, measures 13-16. The piano accompaniment includes a forte (ff) dynamic marking. The melody is marked with accents and slurs. A measure rest (8.) is indicated above the staff in measure 14.



Fifth system of musical notation, measures 17-20. The piano accompaniment features a decrescendo (dim.) dynamic marking. The melody is marked with accents and slurs. The system concludes with the instruction (Curtain.) above the staff.

GIRLS.

CHO.

Half a mile a-way from 'Fris-co Town, An-chors down, Here we lie,

MEN.

Half a mile a-way from 'Fris-co Town, An-chors down, Here we lie,

grazioso e leggiero

CHO.

With the ve-ry best of luck en-dowed, Not a cloud In the sky!

With the ve-ry best of luck en-dowed, Not a cloud In the sky!

CHO.

Do-ing ve-ry nice-ly, look-ing ve-ry spry- We

We're all in clo-ver,

CHO. have more - o - ver, All that heart could wish, we have for the ask - ing;
And, more - o - ver, All that heart could wish, we have for the ask - ing;

CHO. That's why Sit-ting on the deck in ea - sy chairs, All our cares
That's why Sit-ting on the deck in ea - sy chairs, All our cares

CHO. Pass us by! To a plea-sant game, when we are wise, Brain and eyes
Pass us by! To a plea-sant game, when we are wise, Brain and eyes

CHO. We ap - ply. Some-times we in - dulse in a tête - à - tête Sot - to

We ap - ply.

CHO. vo - ce, On the sly; Its charms we all ap -

Its charms we all ap -

CHO. - pre - ci - ate, A fact that we Can - not de - ny.

- pre - ci - ate, A fact that we Can - not de - ny.

L.H.

(Enter Stewards with champagne cup, tea, cigars, etc. etc.)
meno poco

TEN. *A cup! a cup! With Cu - ra - çoa and fruit and*

BASS. *A cup! a cup! With Cu - ra - çoa and fruit and*

meno poco

mf

TEN. *ice is Just the ve - ry drink we need! A cup! a cup!*

BASS. *ice is Just the ve - ry drink we need! A cup! a cup!*

mf

TEN. *The ve - ry thought a - lone en - tic - es With a choice Ha - va - na weed.*

BASS. *The ve - ry thought a - lone en - tic - es With a choice Ha - va - na weed.*

mf

TEN. And yet dis - con - so - late are we—

BASS. And yet dis - con - so - late are we—

TEN. *(Turning to Girls.)* We long for your so - ci - e - ty, *(going nearer)* Wake up! wake up!

BASS. We long for your so - ci - e - ty, Wake up! wake up!

TEN. Our un - so - li - cit - ed ad - vice is A cup of tea! _____

BASS. Our un - so - li - cit - ed ad - vice is A cup of tea! _____

GIRLS. We have pe -

Tempo di Marcia.

GIRLS. -rused a mag - a - zine or two, — A Sketch, a Tat - ler,

GIRLS. and a Queen or two, — We've cri - ti - cized all the lat - est "cre -

GIRLS. - a - tions," — The fun - ny sto - ries and the il - lus - tra - tions; —

GIRLS

— It's quite a pleas - ing way of fill - ing time —

p *legg.*

GIRLS

— In oth - er words, we've all been kill - ing time —

legg.

GIRLS

— Un - til the ab - so - lute - ly thrill - ing time —

GIRLS

— When you should call us to come to

sf

GIRLS. teal! For hap - py days and hours of jol - li - ty,

TEN. For hap - py days and hours of jol - li - ty,

BASS. For hap - py days and hours of jol - li - ty,

GIRLS. — Flir - ta - tions, fun, and for friv - ol - i - ty, — Naught can com -

TEN. — Flir - ta - tions, fun, and for friv - ol - i - ty, — Naught can com -

BASS. — Flir - ta - tions, fun, and for friv - ol - i - ty, — Naught can com -

GIRLS. - pare with a yacht On the o - cean, — Par - ti - cu - lar - ly when it's not In

TEN. - pare with a yacht On the o - cean, — Par - ti - cu - lar - ly when it's not In

BASS. - pare with a yacht On the o - cean, — Par - ti - cu - lar - ly when it's not In

GIRLS. mo - tion! For if you long for great va - ri - e - ty

TEN. mo - tion! For if you long for great va - ri - e - ty

BASS. mo - tion! For if you long for great va - ri - e - ty

GIRLS. — And for con - ge - ni - al so - ci - e - ty, And have no fear of

TEN. — And for con - ge - ni - al so - ci - e - ty, And have no fear of

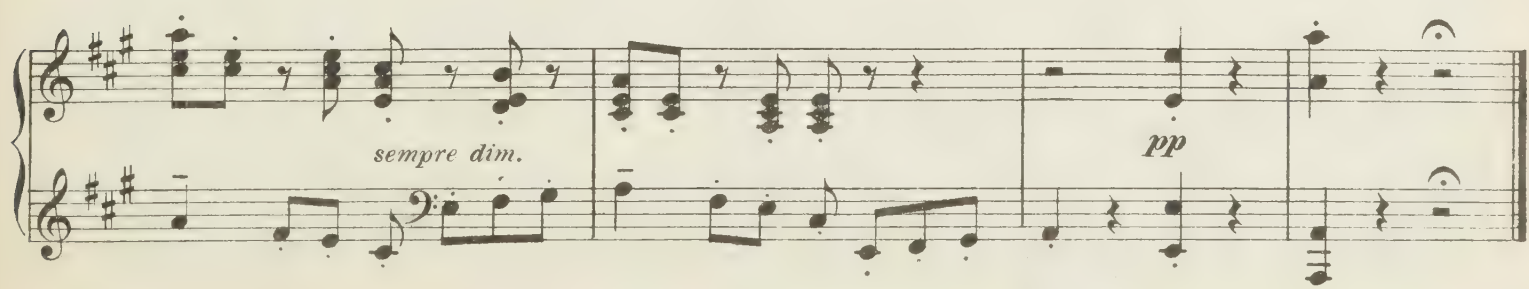
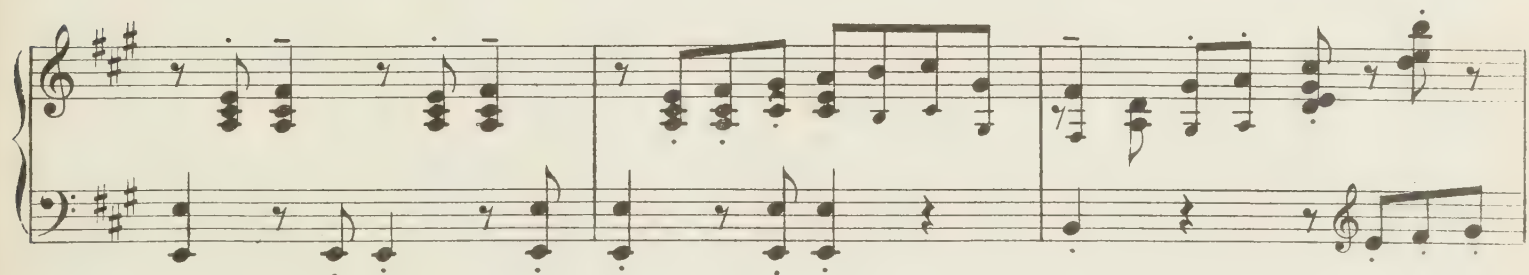
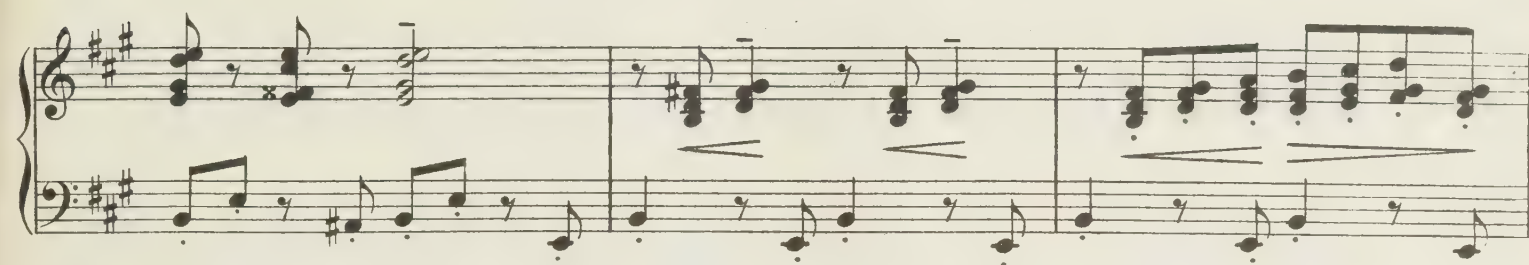
BASS. — And for con - ge - ni - al so - ci - e - ty, And have no fear of

GIRLS. no - to - ri - e - ty, You get it all on a cruise at sea.

TEN. no - to - ri - e - ty, You get it all on a cruise at sea.

BASS. no - to - ri - e - ty, You get it all on a cruise at sea.

(DIALOGUE.)
Meno poco.



Nº 10.

SONG--(Captain) and CHORUS.

"ALL THE LITTLE LADIES LOVE A SAILOR MAN."

Words by
PERCY GREENBANK.

Andantino. (barcarola)

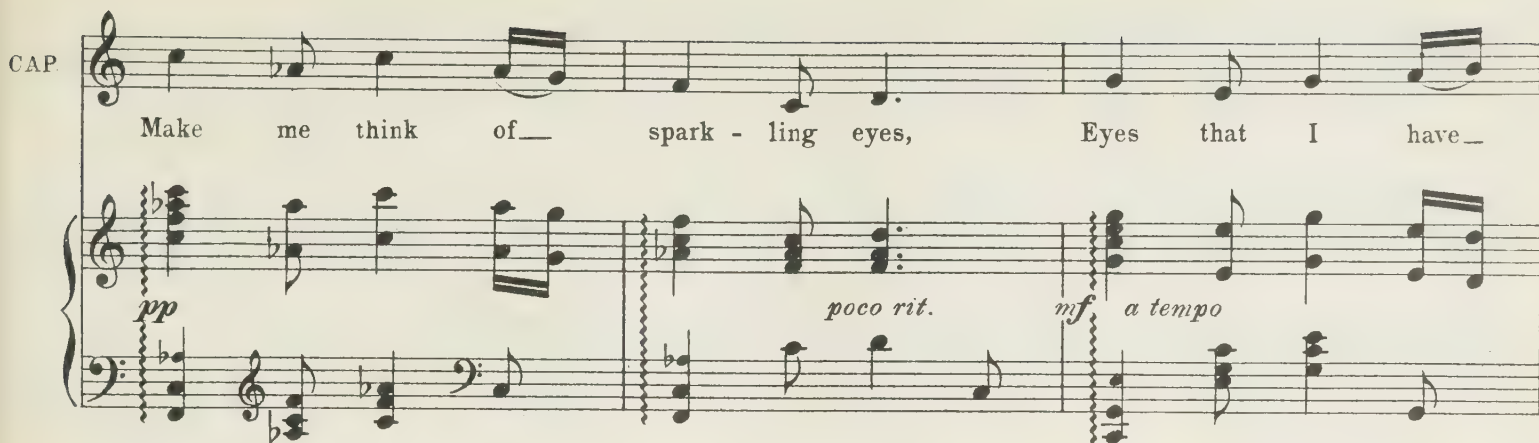
Captain. Scarce a breath _____ a - cross the

Piano. *mf*

CAP. bay This hal - cyon wea - ther, Where all day _____ the rip - ples

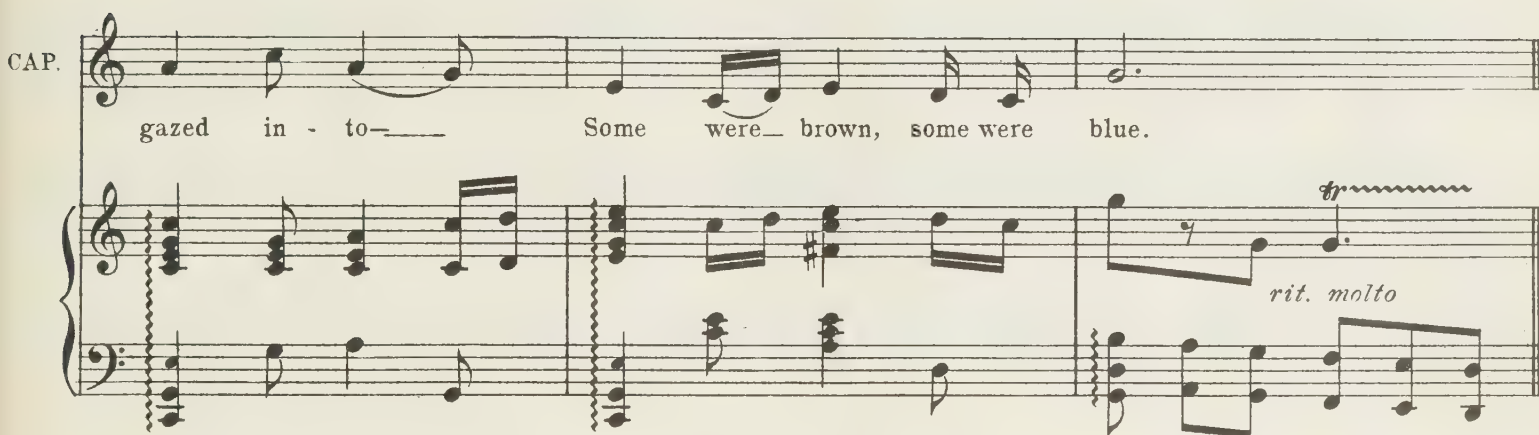
CAP. play And dance to - geth - er; Spark - ling waves and - sun - lit skies -

The musical score is written for a Captain and a Piano accompaniment. The tempo is marked 'Andantino. (barcarola)'. The key signature has one flat (B-flat). The Captain's part is written in a single melodic line, while the Piano part is written in a grand staff (treble and bass clefs). The lyrics are: 'Scarce a breath _____ a - cross the bay This hal - cyon wea - ther, Where all day _____ the rip - ples play And dance to - geth - er; Spark - ling waves and - sun - lit skies -'. The Piano part includes dynamic markings like 'mf' and 'f', and various musical notations such as slurs, ties, and accidentals.

CAP. 

Make me think of— spark - ling eyes, Eyes that I have—

pp *poco rit.* *mf a tempo*

CAP. 

gazed in - to— Some were— brown, some were blue.

tr *rit. molto*

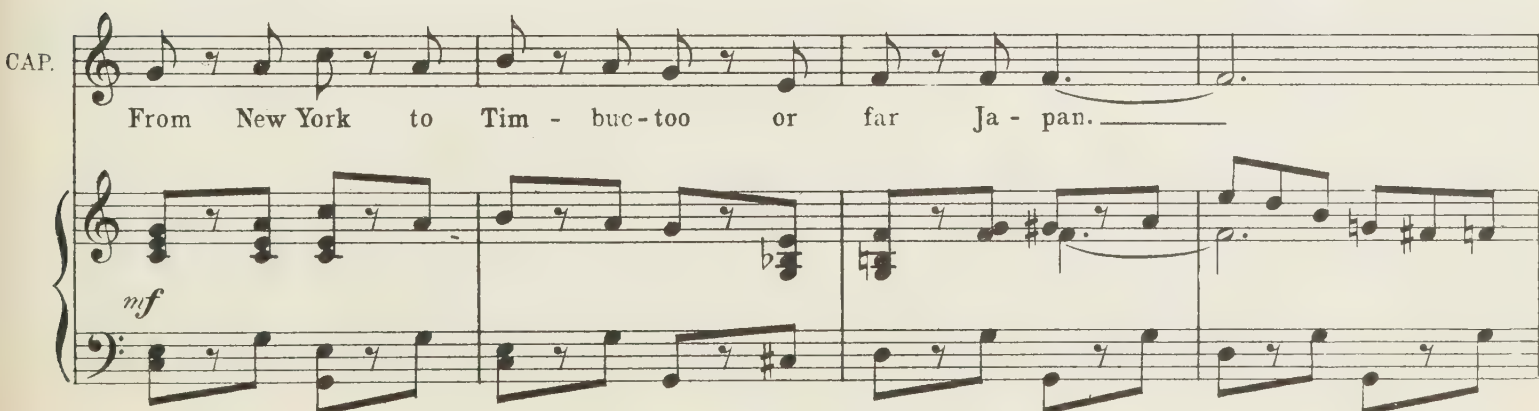
REFRAIN.

Allegretto marcia grazioso.

CAP. 

All the lit - tle la - dies love a sail - or man, —

a tempo

CAP. 

From New York to Tim - buc-too or far Ja - pan. —

mf

CAP.

Though in ev - 'ry port — His time — is short,

CAP.

Still he makes the most of it he can. —

CHORUS.

All the lit - tle la - dies think a sail - or man —

CHO.

Just the ve - ry per - son to a - dore, — So when at

CAPTAIN.

CAP. last he is free ——— From sail - ing on the sea, ——— He

CAP. meets a lot of sau - cy lit - tle craft on shore. ———

Andantino. (barcarola)

CAP. Noon - day heat ——— and drow - sy scent Of fra - grant

CAP. ro - ses, Sum - mer days, ——— when all con - tent The world re - po - ses,

CAP. *'Neath the sky of cloud-less blue, One might dream the whole day through; Let me dream of—*

f *pp* *poco rit.* *mf a tempo*

REFRAIN.

Allegretto marcia grazioso.

CAP. *girls I've met,— Though their names I for-get. All the lit-tle la-dies love a*

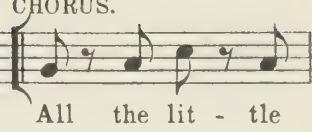
tr *rit. molto* *a tempo*

CAP. *sail-or man,— From New York to Tim-buc-too or far Ja-pan.—*

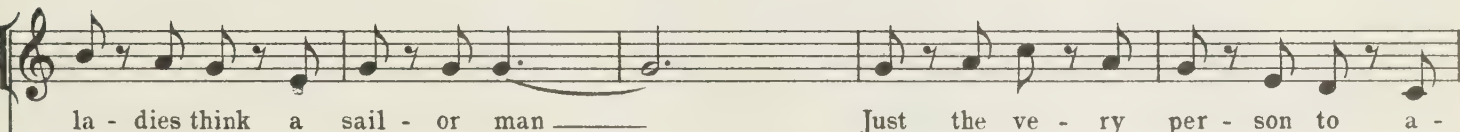
mf


CAP. *— Though in ev-'ry port— His time— is short,*

p

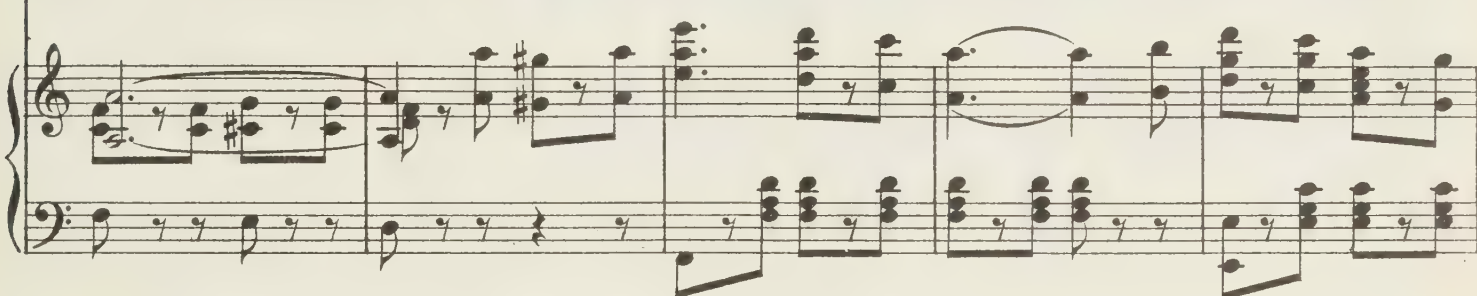
CAP.  Still he makes the most of it he can.  CHORUS. All the lit - tle

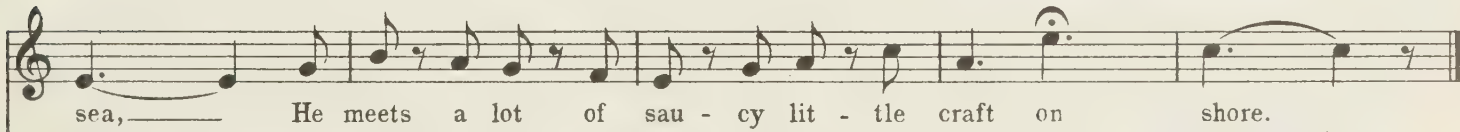
 *cresc.* *f*

CHO.  la - dies think a sail - or man Just the ve - ry per - son to a -

 *mf*

CHO.  CAPTAIN. - dore. So when at last he is free From sail - ing on the



CAP.  sea, He meets a lot of sau - cy lit - tle craft on shore.

 *sf*

No 11.

DUET.—(Mariposa and Jack.)

"LOVE OF MINE."

Words by
ARTHUR ANDERSON.

Jack. *Andante.*

Piano. *p molto espress.*

JACK. *Oh, how near and yet how far,*

rit. a tempo

JACK. *La - dy fair and hum - ble tar! Though u - ni - ted by a bond*

*And. * And. * And. * And. **

*And. * And. **

*And. * And. **

JACK.

none may sev - er; I shall claim her ve - ry soon—

Lento. * *Lento* *

JACK.

At the ris-ing of the moon She will be my own for ev - er! —

Lento. * *Lento* * *Lento.* * *Lento.* *

Lento.
MARIPOSA.

Love of mine, Give me but a sign! Must I ev - er

dolce

MAR.

watch and wait? Why, oh, why Must it be "Good-bye?"

MAR.

rit. *allarg.*

Will you not come back, The past for-get-ting? Ah! love, must I

rit. *cédez* *f allarg.*

MAR.

a tempo.

call in vain? Shall I nev-er see you a-gain? Won't you, love of mine,

pp *a tempo*

MAR.

Give me but a sign? Must I then for ev-er watch and wait?

Tempo I.

JACK.

JACK.

Oh, how near and yet how far, La-dy fair and hum-ble tar,

Red. *

JACK.

Though u-ni-ted by a bond none may sev - er. I shall claim her ve-ry soon—

Red. * Red. *

MARIPOSA. *rit.*
He has gone from me for ev - - er! _____

JACK. *rit.*
At the ris-ing of the moon She will be my own for ev - - er! _____

rit.
quasi a tempo

Ped. * *Ped.* * *Ped.* *

MAR.

JACK.

P.

ppp

* 320

Nº 12.

SONG.-(Kitty) and Chorus of Middies.

"THE MIDDY."

Words by
ADRIAN ROSS.

Marcia ben tenuto.

Kitty.

Piano.

KIT.

KIT.

1. I

ff p

Allegretto.

KIT.

love to meet the sai-lors of the fleet, At sea, or now and then on
if you look at an - y sto - ry - book That's all a - bout a man - of -

KIT.

shore; The Ad - mi - ral, the big - gest of them all; The
- war, In fight or wreck, or on the burn - ing deck, The

KIT.

cap - ti - vat - ing Com - mo - dore! The Cap - tain bold, all
Mid - dy's al - ways to the fore! When buc - can - eers have

KIT.

ov - er blue and gold, Is just a vi - sion of de - light; Lieu -
got a girl in tears, And give her such an aw - ful fright, He

KIT.

- ten - ants smart would fas - cin - ate my heart, If there was not the Mid - ship -
shouts "Yo ho!" and ov - er - board they go, And leave her with the Mid - ship -

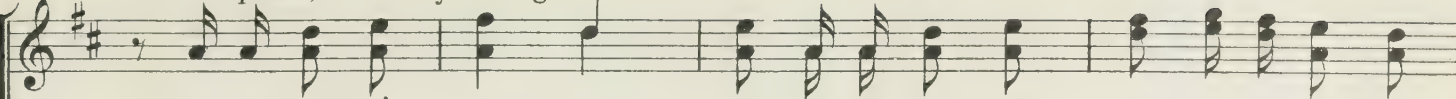
KIT.

- mite!
- mite!
MIDDIES.
Oh, the Mid - dy, he's all right! There is no - thing wrong with the Mid - ship -
You have got the sto - ry right, And of course she mar - ries the Mid - ship -


MID.

- mite,
- mite,
OTHERS.
1. & 2. On - ly, if you can, We wish you'd say the Mid - ship -

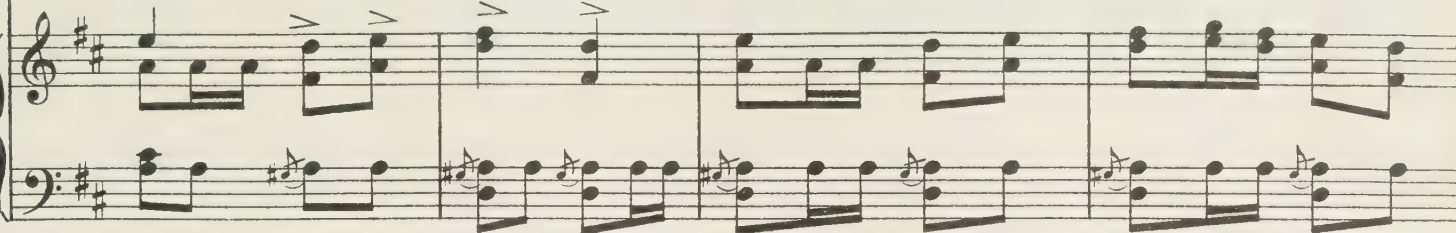
KITTY. (*Spoken*) So sorry—I forgot!

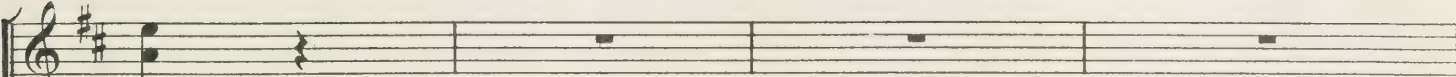
MID. 

Oh, you must-n't men - tion it, For in fact, we none of us mind a
You are ve - ry good and kind, But you know we none of us real - ly

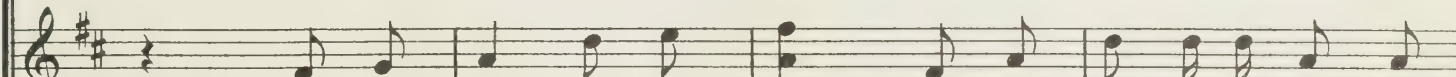
OTH. 

- man!

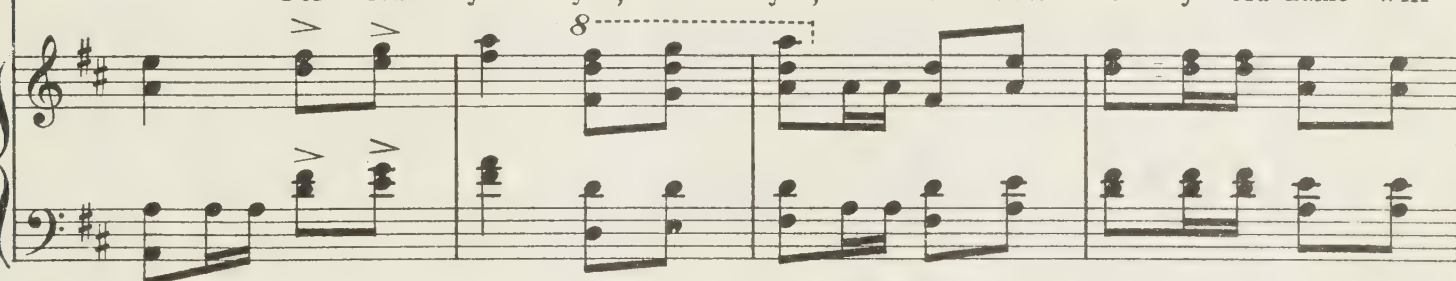


MID. 

bit!
mind!

OTH. 

As it's you- as it's you, Real - ly an - y old name will
For it's you- yes, it's you, So that an - y old name will



MID. 

KITTY.

1. & 2. Yes,

OTH. 

do!
do!



REFRAIN.

REFRAIN.

KIT.

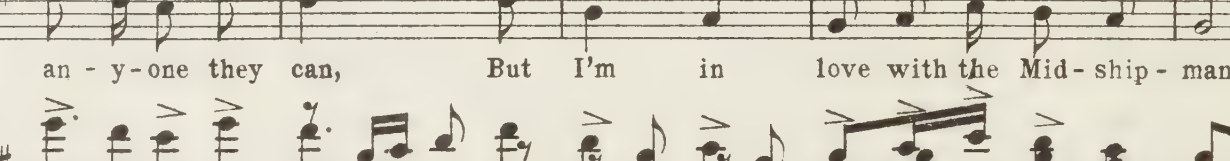
I'm in love with the Mid - dy boy! For he's such a

p

KIT.

gay and a gid - dy boy! ————— Let the oth - er girls have

The musical score is written on three staves. The top staff is for the vocal line, and the bottom two staves are for the piano accompaniment. The key signature is one sharp (F#), and the time signature is 2/4. The vocal line begins with the lyrics 'gay and a gid - dy boy!' followed by a long horizontal line indicating a sustained note, and then 'Let the oth - er girls have'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with some chords and single notes. The score is divided into measures by vertical bar lines.

RIT. 

MID.

Oh! all the girls love the mid - dy boy, ——— For he's

Oh! all the girls love the mid - dy boy, ——— For he's

ff

MID. such a gay and a gid-dy boy_____ All the oth - er

such a gay and a gid-dy boy_____ All the oth - er

MID. chaps get an - y girl they can, The best girls go to the Mid-ship -

chaps get an - y girl they can, The best girls go to the Mid-ship -

MID. 1. - man!_____ KITTY. 2. Now - man!_____

- man!_____ - man!_____

ffz *p* *pp*

D.C.

DANCE.

8

The first system of musical notation consists of three staves. The top staff is a single melodic line in treble clef with a key signature of one sharp (F#) and a common time signature. It begins with a repeat sign and contains a series of eighth and sixteenth notes. The middle staff is a grand staff (treble and bass clefs) with a key signature of one sharp. It contains a series of chords and single notes, with a *pp* (pianissimo) dynamic marking. The bottom staff is a single bass line in bass clef with a key signature of one sharp, containing a series of eighth and sixteenth notes.

8

The second system of musical notation consists of three staves. The top staff continues the melodic line from the first system. The middle staff continues the grand staff accompaniment, featuring various chordal textures and a *pp* dynamic marking. The bottom staff continues the bass line. The system concludes with a double bar line.

8

The third system of musical notation consists of three staves. The top staff continues the melodic line. The middle staff continues the grand staff accompaniment, with a *pp* dynamic marking in the lower register and a *f* (forte) dynamic marking in the upper register. The bottom staff continues the bass line. The system concludes with a double bar line.

ff

The fourth system of musical notation consists of three staves. The top staff continues the melodic line. The middle staff continues the grand staff accompaniment, starting with a *ff* (fortissimo) dynamic marking. The bottom staff continues the bass line. The system concludes with a double bar line.

The fifth system of musical notation consists of three staves. The top staff continues the melodic line. The middle staff continues the grand staff accompaniment. The bottom staff continues the bass line. The system concludes with a double bar line.

MIDDIES.

Oh! all the

This system contains the first musical staff of the piece. It features a treble clef with a key signature of one sharp (F#). The melody begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. A dynamic marking of *f* (forte) is placed above the first measure of the piano part.

MID.

girls love the Mid - dy boy, ——— For he's such a gay and a

This system contains the second musical staff. The vocal line (treble clef) has the lyrics "girls love the Mid - dy boy, ——— For he's such a gay and a". The piano accompaniment continues with the same rhythmic pattern. A dynamic marking of *f* is present in the piano part.

MID.

gid - dy boy! ——— All the oth - er chaps get an - y girls they

This system contains the third musical staff. The vocal line has the lyrics "gid - dy boy! ——— All the oth - er chaps get an - y girls they". The piano accompaniment continues. A dynamic marking of *f* is present in the piano part.

MID.

can, The best girls go to the Mid - ship - man! ———

This system contains the fourth musical staff. The vocal line has the lyrics "can, The best girls go to the Mid - ship - man! ———". The piano accompaniment continues. A dynamic marking of *fz* (forzando) is present in the piano part.

No 13.

SONG.—(Blinker) and Chorus of Girls.

"A.1."

Words by
ADRIAN ROSS.

Tempo di Valse.

Blinker.

Piano.

BLINKER.

1. Though I must ad - mit that I was
2. Cric - ket is a game that I have

poco meno.

p

BLIN.

not born to fame, You'll ob - serve ve - ry well,
loved from the first, I can roll, bowl, or bat!

dolce.

GIRLS.

BLIN.

I have all the po - lish of the *crème de la crème*.
 Twen - ty is my han - di - cap when play - ing my worst-

Yes, we can
 On grass or

BLINKER.

GIRLS

tell You are a swell!
 mat? Just fan - cy that!

If a-mong the Birth - day Hon - ours you read my
 You have heard of Hay - ward and of Var - don and

BLIN.

name, Vis - count Fitz - Blin - ker of Blank, ——— Men will see then-
 Hirst- Tay - lor and Fos - ter and Ray- ——— Braid and Tar - rant-

GIRLS.

BLINKER.

GIRLS

So shall we then-
 That's ap - par - ent!

I have style to suit my rank! ——— As a
 Well, I taught them all to play! ——— As a

*pp**poco rit.*

BLIN.

no - ble I shall shine, And up - on De - brett's his - tor - ic page You will
bats - man I can score, When I york a stym - ie round to leg, And I'm

BLIN.

find I trace my line ——— To the old Stone Age! ——— As a
on the green in four ——— For a big duck's egg! ——— As a

GIRLS.

GIRLS.

no - ble he'll be cute, And the House of Lords he'll sim - ply stun! I shall
bats - man he is hot, When he smacks a lob a - way for none - lt's a

BLINKER

BLINKER AND GIRLS.

BLIN.

wear my pink dress suit— And {I'm} just A 1. ———
good clean nib - lick shot— For {he's} just A 1. ———

D.C.

BLINKER.

3. Peo - ple of - ten ask me if I'll go on the
4. In Ju - ly and Au - gust, why, a - hunt - ing I

meno mosso

p

BLIN.

stage - I don't mind if I do. My fare-well as
go, Flocks of rab - bits I flush! When a pheasant

dolce

GIRLS.

BLIN.

Ham - let would be sim - ply the rage. Why could - n't you Play in Re - vue?
runs to earth, I shout Tal - ly - ho! Then with a rush Cap - ture the brush!

BLINKER.

So one day a com - pa - ny I mean to en - gage, Play some - thing
Through the corn I gal - lop with the dogs ly - ing low, Then I let

BLIN.

mod - ern and new. I shall en - ter - Come down cen - tre -
drive at the game, Wing a pi - geon - Ping a wid - geon -

Gag a bit and miss my cue. As an ac - tor I'm su -
Well, it comes to much the same! As a sports - man I'm the

BLIN.

- perb, But a man - a - ger I'll nev - er be, For I
thing, For I fish for par - tridge from a punt, And the

BLIN.

hate to cut out Herb — That's my old friend
fox - es all take wing, — When they see me

GIRLS.

BLIN.

Tree! — As an ac - tor he's sub - lime, And his
hunt! — As a sports - man he's so deft, All the

sf *a tempo*

GIRLS.

BLINKER.

Shakes - peare will be splen - did fun. I'll do Shy - lock in rag -
fox - es fly be - fore his gun - But I spear them right and

BLINKER & GIRLS.

BLIN.

- time — For {I'm} just A. 1. —
left — For {he's} just A. 1. —

D.C.

DANCE.

poco meno.

p

dolce.

1.

2.

sf

25534

Nº 14.

CONCERTED NUMBER.

(Blinker, Emma, Middy, Pansy, Peach, Dora & Two Young Men.)

"ON THEIR HONEYMOON."

Words by
ARTHUR ANDERSON.

Tempo di Gavotte.

Emma.

Piano.

1. As

EMMA

soon as we are tied up we'll all make up a par - ty. If
mo - ment we're lo - ca - ted, we'll do the sights of Lon - don, We'll

MIDDY.

MID.

OTHERS.

BLINKER.

you in - vite us to, It will de - light us to. We'll
see the lot of 'em. Yes, all they've got of 'em. We'll

BLI. MIDDY.

give you all a wel - come ex - tra - va - gant and heart - y. And
tax - i to St Ste - phen's, and if the gates are un - done, Per -

MID. OTHERS. BLINKER.

book (ex - cur - sion) through Di - rect to Wa - ter - loo. When
- am - bu - late in - side And see the "House" di - vide. When

BLI. Quasi 4/8 EMMA. BLINKER.

we ar - rive, the por - ters will ex - claim, "Good gracious! here's a game!" "Well, it
we walk in the Speak - er will a - rise, Ex - claiming - "I ad - vise We ad -

BLI. EMMA OTHERS ALL.

takes the mac - a - roon! Here's Mis - ter Blin - ker, Mis - sis B. And par - ty On their
- jour - n the House till June" Here's Mis - ter Blin - ker, Mis - sis B. And par - ty On their

ALL.

hon - ey - moon!" When we ar - rive the
hon - ey - moon!" When we walk in they'll

ALL.

mul - ti - tude will stare And say, "look o - ver there! Round the
form up in a ring And all be - gin to sing, Though they

ALL.

girl in pink and prune It's Mis - ter Blin - ker, Mis - sis B. And par - ty On their
may not be in tune, Here's Mis - ter Blin - ker, Mis - sis B. And par - ty On their

ALL.

hon - ey - moon."
hon - ey - moon."

1. EMMA. S

2. The S

ad lib.

ff *p*

EMMA.

3. We'll

MIDDY.

EMMA

see the Bank of Eng - land, the Man - sion House, and Guild - hall, And,

OTHERS.

BLINKER.

MID.

in - ter a - li - a, The Crown Re - ga - li - a. And when we've done the pic - tures and

MIDDY.

OTHERS.

BLINKER.

BLI.

ev - 'ry pos - ter-billed hall, The crim - in - al a-bodes Within Ma-dame Tus-sauds, When

Quasi 4/8

BLI.

we walk in the ef-fi-gies in wax Will in-stant-ly re-lax with a
we walk in the vil-lains of the past Will all ex-claim "At last! We were

fp

BLI.

EMMA.

OTHERS.

ALL.

warm "Good af-ter-noon" Here's Mis-ter Blin-ker, Mis-sis B. And par-ty On their
sure they'd get you soon Here's Mis-ter Blin-ker, Mis-sis B. And par-ty On their

sf *fp*

ALL.

hon - ey - moon?" When - moon?" DANCE.

ff *ff*

ff

REMINISCENCE.

Valse moderato quasi lento..

Piano.

pp

The musical score is written for piano in 3/4 time. It begins with a treble staff containing a melody of eighth and sixteenth notes, slurred together. The bass staff provides a harmonic accompaniment with chords and single notes. The piece is marked 'Piano' (pp) and 'Valse moderato quasi lento..'. The score is divided into five systems, each with a treble and bass staff. The key signature has one flat (B-flat). The piece concludes with a final cadence in the fifth system.

No 15^a

DUET.-(Mariposa and Jack.)

"JUNE IS IN THE AIR!"

Words by
ARTHUR ANDERSON.

Moderato.

Mariposa.

Piano.

mf

dim.

poco rit.

Red. *

MARIPOSA.

June is in the air, Ro-ses ev-'ry-where, Mu-sic all a-round us!

Meno

JACK.

All the world is gay, Love has come to stay, Claim'd us and crown'd us!

Red. *

MARIPOSA.

Life be-gins a - new, Ro-se-ate of hue! You are mine, my own dear—

Red. * *Red.* *

JACK.

MAR. For the past we will a - tone, dear! I am yours and yours a - lone, dear!

Red. * *Red.* * *Red.* * *Red.* *

JACK. Ah, my love, I've been wait - ing such a while for

rit. *colla voce*

Red. *

Andantino arioso.

MARIPOSA.

JACK. you. Come nes - tle in my arms at last,

MAR. Don't ev-er let me go; Just fon-dle me and hold me fast—

MAR. I'm lone-ly, And I want you on-ly! Don't think a-bout the gloom-y past—

molto rit.

MAR. I love you, dear, and so Don't let us an-y more be part-ed,

poco rit. *poco allargando*

MAR. Nev-er let me go!

Tempo I.

dim. *poco rit.*

Red. * *Red.* * *Red.* * *Red.* *

JACK.

Though you are so dear, Ev'-ry word I hear Seems to bring you near - er!

Meno

MARIPOSA.

Though I love you much, Ev'-ry sin-gle touch Makes you seem dear - er!

JACK.

Life be-gins a - new, Ro - se - ate of hue! All our wrongs are right - ed -

MARIPOSA.

JACK.

Once a - gain we are u - nit - ed!

And 'the lamp of love' is light - ed -

Andantino grazioso.

MAR.

Ah, my love, I've been wait-ing such a - while for you! _____

rit. *colla voce* *tranquillo*

Red. *

JACK.

Come, nes-tle in my arms at last, Don't ev-er let me go;

JACK.

For ev-er let me hold you fast, - I'm lone-ly, And I want you on - ly!

JACK.

Don't think a-bout the gloom-y past - I love you, dear, and so

poco rit

Valse moderato.

JACK.

Don't let us a-ny more be part-ed, Nev-er let me go! _____

poco allargando

Ed. *

BOTH.

BOTH.

BOTH.

The first system of the musical score consists of two vocal staves (treble clef) and a piano accompaniment (grand staff). The vocal staves are initially empty, with rests. The piano accompaniment begins with a series of chords and moving lines in both hands, featuring some grace notes and slurs.

BOTH.

The second system continues the musical score. The vocal staves now contain the lyrics "Your heart and my". The piano accompaniment continues with similar harmonic and melodic patterns, including slurs and grace notes.

BOTH.

The third system concludes the musical score. The vocal staves contain the lyrics "heart will be one To the end of the stars and sun!". The piano accompaniment includes performance markings: "rit." (ritardando) and "allarg." (allargando). The system ends with a double bar line and a final chord. Below the piano part, there are markings: "Ped." (pedal), "*", "Ped.", "*", "Ped.", and "v *" (crescendo).

No 16.

SONG.—(Kitty.)

"ANSWERS"

Words by
ADRIAN ROSS.

Allegro moderato.

Kitty.

Piano.

Allegro molto grazioso.

KIT.

1. When a girl of an - y na - tion Has an ar - dent de - cla - ra - tion From some man,—
3. There are oth - er pret - ty lass - es, Not a - mong the up - per class - es, Now and then—

mf leggiero

KIT.

— And she is - n't cer - tain if she can — An - swer eith - er way, —
— Who are courted by their own young men, — Just as you or I. —

KIT.

How is she to ma-nage nice-ly So as not to say pre-cise-ly "No" or "Yes"?—
But I rath-er think, how-ev-er, They are just a-bout as clev-er At the game,—

KIT.

— Now I'd rath-er like to guess What she, What she would say. If the
— Though their language is - n't quite the same When they re - ply - For a

poco rit. *rit* *p*

KIT.

la - dy is A - me - ri - can, she'll an - swer, "Gee!
lit - tle girl from York - shire an - swers on the spot,

KIT.

That's a pro - po - si - tion and it's up - to me.
"Hap - pen I may like thee, lad, and hap - pen not!

KIT.

Guess I'll tell pop - pa now, and what he says 'll go, And
Tha loves me, that's all reet, but I'm a York-shire lass, And

KIT.

if that is - n't bul - ly, why I want to know!''
si - tha, hast tha get - ten an - y brass, brass, brass?

KIT.

If the girl is Eng - lish, ve - ry up - to - date,
Then a girl from Wales will say, in ten - der tones,

KIT.

She will say, "You've got to just ring off and wait!''
"What is that now you are say - ing, Mor - gan Jones?

KIT.

I've my golf han - di - cap, I want to play it through, But I'll
Well, in - deed, what to good - ness will I say to you? You will

quasi a tempo

Red. *

KIT.

mo - tor with you Thurs - day week, and that will do!"
wait what - ev - er, look you now, and that shall do!"

rit.

KIT.

f

KIT.

2. Lit - tle la - dies out in Pa - ris, Though they are not of the a - ris - to - cra - cy,
4. Then a mod - est lit - tle Quak - er Will not let a lov - er take her At the start,

mf leggiero

KIT.

— Nev - er tell a lov - er, "Non" or "Oui," Sim - ple - ment, comme
 — Though she rath - er likes him in her heart; He must wait a -

KIT.

ga! — Ger - man maid - ens of the Fa - ther -
 - while! — She will look so shy and sim - ple

KIT.

- land are sen - ti - men - tal rath - er By the Rhine, — But you can - not make them
 With a fas - ci - nat - ing dim - ple In her cheek, — Then she pos - sib - ly may

KIT.

an - swer "Nein," — Or ev - en "Ja?" — For the
 dare to speak — In much this style: — "Thee has

poco rit. *rit.* *quasi a tempo*
p

KIT.

girl in France will an - swer, "*Mon a - mi,* c'est bon.
told me that thee loves me, friend, and I'm a - fraid

KIT.

If you want to mar - ry, *je ne dis*
That is not the tale to tell a Quak - er maid.

KIT.

Tell *mon père et ma mère* what in - come you have got; They
Ver - i - ly thee should nev - er speak to me like this And

KIT.

give me fif - ty thou - sand francs of dot, dot, dot!"
ask me for a wick - ed world - ly kiss, kiss, kiss!

KIT.

Then the Ger - man Gret - chen sighs, if time per - mits,
Thee can - not ex - pect a maid to an - swer Yea,

KIT.

"Ach! Ich lie - be dich, herz - al - ler - liebs - ter Fritz!
When thee speaks to her in such a sud - den way:

KIT.

And I love al - so Karl, and Max, and Mo - ritz too - A - ber
If thee will try to take a kiss, or ev - en two - I'm a

KIT.

wenn they will not mar - ry me, then you will do!"
weak and sim - ple maid - en, friend-what can I do?"

No 17.

DUET.— (Hurlingham and Blinker.)

"HOW THINGS HAPPEN."

Words by
ADRIAN ROSS.

Allegretto comodo.

Piano.

The piano introduction is in 2/4 time, key of D major. It features a lively melody in the right hand and a supporting bass line in the left hand. The tempo is marked 'Allegretto comodo'. Dynamics include *poco sf* (poco sforzando) and *dim.* (diminuendo).

1. (L.H.) I like a girl, and the girl likes me
2. (L.H.) Once, don't you know, when I dined at the

The first system of the duet. The vocal parts enter with the lyrics. The piano accompaniment continues with a steady bass line. Dynamics include *sf* (sforzando).

too— (BL.) She does? (L.H.) Of course! (BL.) Why won't she mar - ry you?
Troc— (BL.) A - lone? (L.H.) A girl. (BL.) You give me quite a shock!

The second system of the duet. The vocal parts continue their dialogue. The piano accompaniment provides harmonic support. Dynamics include *sf* (sforzando).

(L.H.) She has heard a - bout me Tales that make her doubt me! (BL.) She has? (L.H.) She
That must have been when you Let her choose the me - nu. (L.H.) Just so— (BL.) You

The third system of the duet. The vocal parts conclude the phrase. The piano accompaniment continues with a steady bass line.

must! (BL.) But not the truth, I trust! (L.H.) Well, an - y - how, when the
 did? (L.H.) That would put on the lid! (L.H.) We'd As - tra - khan Ca - via -

poco rit. *quasi a. tempo*

match was ar - rang'd- (BL.) It was? (L.H.) All but! She says her mind is
 - re up - on ice- (BL.) The fresh? (L.H.) The best! (BL.) I know a - bout the

chang'd! (BL.) Then, my Lord, you'd bet - ter Drop her and for - get her! (L.H.) You
 price. (L.H.) Straw-ber-ries, I re - mem - ber- (BL.) That was in De - cem - ber, Cham -

know- (BL.) I know! (L.H.) It al - ways hap - pens so! (BL.) It's ex - tra -
 - pague? (L.H.) Eigh - ty - one. (BL.) I thought that year was done! (L.H.) It's ex - tra -

rit. *rit.* *slowly*

- or - din - a - ry how things will hap - pen — (L.H.) Of course I nev - er mind it, as a
 - or - din - a - ry how things will hap - pen — (BL.) I take some mon - ey with me as a

rule. — (BL.) But when the girl you fan - cy most Leaves you at the post — (L.H.) It's
 rule. — (BL.) But I sup - pose your Lord - ship found — (L.H.) I had just a pound. (BL.) No

off — more? No race! (BL.) You look such a per - fect fool! (L.H.) What's
 (L.H.) One quid! (BL.) You would feel a fear - ful fool! (L.H.) What's

that? You said — (BL.) I won - der you keep so cool!
 that? (BL.) I mean — (BOTH.) That girl was a lit - tle fool!

ff

D.C.

No 18.

FINALE.- ACT II.

Words by
ADRIAN ROSS.

Allegro moderato.

Piano.

mf cresc.

f

ff

mf

sf

CAPTAIN.

Be - lay, my men! And make the awn - ing fast now,

mf

CAP.

stea - dy! Get the gang-way rea - dy - Heave a - way = be -

4 SAILORS.

Yo ho! Yo ho!

mf

CAP.

- lay Now, look a -

4 S.

Now hang the Chin-ky lan-terns, stea - dy! Are they rea - dy? Make it so!

mf

CAP. *- live!* For the guests will ar -

4 S. A - vast! now make the gang - way fast!

CAP. *- rive!* Now you stand Just to give the girls a

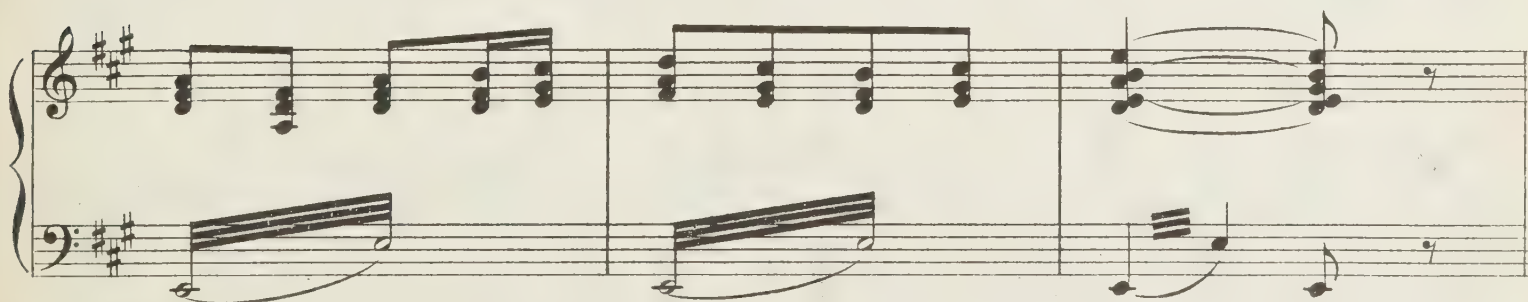
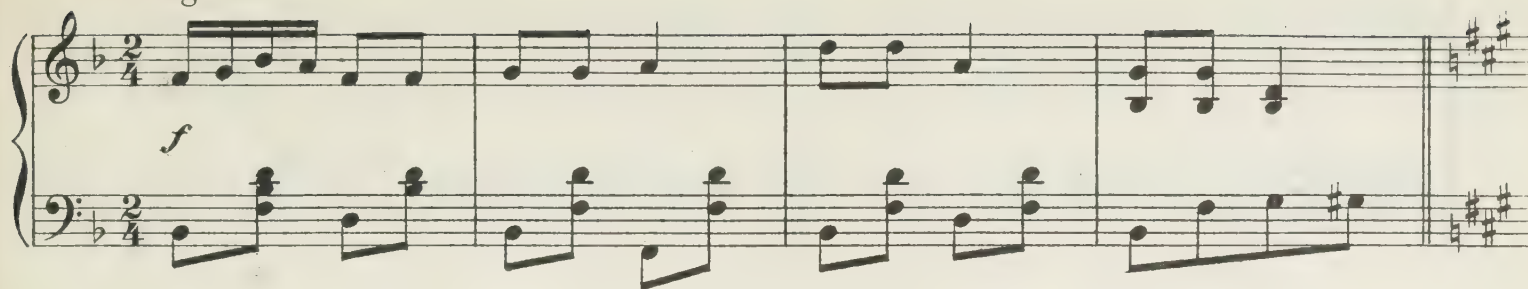
4 S. Be - lay! and clear the rail a - way! A - hoy! A - hoy!

*(Cabin boy holds lantern at gangway, Sailors hand up guests. Steward announces Guests by name.)
(The Yachting party come out from Cabins, as Guests arrive. Gilroy stands near the gangway to receive the Guests.)*

CAP. hand! Be quick, my boy, For it's boats a - hoy!

4 S. Be rea - dy with the lan - tern, boy, For it's boats a - hoy!

Allegretto.



CHO. Is - n't it a charm - ing scene to - night, All a - light,

Is - n't it a charm - ing scene to - night, All a - light,

CHO. gay and bright Ve - ry like the Ven - ice fan - cy ball

gay and bright Ve - ry like the Ven - ice fan - cy ball

CHO. That they call Car - ni - vall! Is - n't it a sight With the

That they call Car - ni - vall!

CHO. lamps a - light, And the stars all shin - ing white And we are

And we are

CHO. danc - ing All the night Till dawn will be glanc-ing,- We dance!

danc - ing All the night Till dawn will be glanc-ing,- We dance!

CHO. A - hoy! at last! We hear the en-gines humming, Launch - es com-ing, com-ing,

A - hoy! at last! We hear the en-gines humming, Launch - es com-ing, com-ing,

mf *mf* *mf*

CHO. Mak - ing fast! They're here — it's they! The maidens en-ter-pris-ing

Mak - ing fast! They're here — it's they! The maidens en-ter-pris-ing

mf

CHO. Come like Ve-nus ris-ing From the bay! They are so love-ly,

Come like Ve-nus ris-ing From the bay! They are so love-ly,

CHO. all and each, Just like a Ca - li - for - nia peach —

all and each, Just like a Ca - li - for - nia peach —

p

CHO. We guess it's great! Our ship will have the fin-est freight In the Gold - en

We guess it's great! Our ship will have the fin-est freight In the Gold - en

(Stewards announce Guests through the Music.)

Tempo di Marcia.

CHO. Gate! — We hear of la - dies out Vi - en-na way —

Gate! — We hear of la - dies out Vi - en-na way —

Tempo di Marcia.

CHO. — Who sim-ply car - ry all the men a - way; — But we should

— Who sim-ply car - ry all the men a - way; — But we should

CHO. say that for looks and for dress - es _____ They can - not

say that for looks and for dress - es _____ They can - not

CHO. touch Pa - ci - fic Coast prin - cess - es! _____ And you may

touch Pa - ci - fic Coast prin - cess - es! _____ And you may

CHO. talk of Lon - don gai - e - ties, _____ And Pa - ris

talk of Lon - don gai - e - ties, _____ And Pa - ris

CHO. may be all you say it is, _____ But more de -

may be all you say it is, _____ But more de -

CHO. -light - ful a - ny day it is _____ To have a

-light - ful a - ny day it is _____ To have a

CHO. chance Of a 'Fris - co dance. _____

chance Of a 'Fris - co dance. _____

Tempo di Valse.

Tempo di Valse.

MARIPOSA. (to Guests.)

You're ve-ry good, So glad you could Come in for our fête - Is - n't it

p *arioso*

KITTY. (to Guests.)

MAR. beau ti - ful weath - er? I'm keep-ing you Waltz twen-ty-two;

KIT. If that is too late, We can have sup - per to - geth -

MARIPOSA. (to Kitty.)

KIT. - er. Oh! I am so won - der - ing how I shall feel When my

MAR. *KITTY. (to Mariposa.)*

Jack comes — to the dance! — Yes, will he be

KIT.

pro - per and high - ly gen - teel, Or as in some

KIT. *MARIPOSA.*

Wild West ro - mance? Well, that's no-thing to me, if it

MAR. *KITTY.*

on - ly is he! So you'll dance then, — if he

MARIPOSA.

KIT. can; _____ If he can't, as I much doubt! Then we'll both sit it

The musical score for the KIT. part is written on a single staff in treble clef with a key signature of three sharps (F#, C#, G#). It begins with a half note G4, followed by a quarter rest, then a half note A4, and continues with a series of eighth and quarter notes: B4, A4, G4, F#4, E4, D4, C#4, B3, A3, G3, F#3, E3, D3, C#3, B2, A2, G2, F#2, E2, D2, C#2, B1, A1, G1, F#1, E1, D1, C#1, B0, A0, G0, F#0, E0, D0, C#0, B-1, A-1, G-1, F#-1, E-1, D-1, C#-1, B-2, A-2, G-2, F#-2, E-2, D-2, C#-2, B-3, A-3, G-3, F#-3, E-3, D-3, C#-3, B-4, A-4, G-4, F#-4, E-4, D-4, C#-4, B-5, A-5, G-5, F#-5, E-5, D-5, C#-5, B-6, A-6, G-6, F#-6, E-6, D-6, C#-6, B-7, A-7, G-7, F#-7, E-7, D-7, C#-7, B-8, A-8, G-8, F#-8, E-8, D-8, C#-8, B-9, A-9, G-9, F#-9, E-9, D-9, C#-9, B-10, A-10, G-10, F#-10, E-10, D-10, C#-10, B-11, A-11, G-11, F#-11, E-11, D-11, C#-11, B-12, A-12, G-12, F#-12, E-12, D-12, C#-12, B-13, A-13, G-13, F#-13, E-13, D-13, C#-13, B-14, A-14, G-14, F#-14, E-14, D-14, C#-14, B-15, A-15, G-15, F#-15, E-15, D-15, C#-15, B-16, A-16, G-16, F#-16, E-16, D-16, C#-16, B-17, A-17, G-17, F#-17, E-17, D-17, C#-17, B-18, A-18, G-18, F#-18, E-18, D-18, C#-18, B-19, A-19, G-19, F#-19, E-19, D-19, C#-19, B-20, A-20, G-20, F#-20, E-20, D-20, C#-20, B-21, A-21, G-21, F#-21, E-21, D-21, C#-21, B-22, A-22, G-22, F#-22, E-22, D-22, C#-22, B-23, A-23, G-23, F#-23, E-23, D-23, C#-23, B-24, A-24, G-24, F#-24, E-24, D-24, C#-24, B-25, A-25, G-25, F#-25, E-25, D-25, C#-25, B-26, A-26, G-26, F#-26, E-26, D-26, C#-26, B-27, A-27, G-27, F#-27, E-27, D-27, C#-27, B-28, A-28, G-28, F#-28, E-28, D-28, C#-28, B-29, A-29, G-29, F#-29, E-29, D-29, C#-29, B-30, A-30, G-30, F#-30, E-30, D-30, C#-30, B-31, A-31, G-31, F#-31, E-31, D-31, C#-31, B-32, A-32, G-32, F#-32, E-32, D-32, C#-32, B-33, A-33, G-33, F#-33, E-33, D-33, C#-33, B-34, A-34, G-34, F#-34, E-34, D-34, C#-34, B-35, A-35, G-35, F#-35, E-35, D-35, C#-35, B-36, A-36, G-36, F#-36, E-36, D-36, C#-36, B-37, A-37, G-37, F#-37, E-37, D-37, C#-37, B-38, A-38, G-38, F#-38, E-38, D-38, C#-38, B-39, A-39, G-39, F#-39, E-39, D-39, C#-39, B-40, A-40, G-40, F#-40, E-40, D-40, C#-40, B-41, A-41, 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D-264, C#-264, B-265, A-265, G-265, F#-265, E-265, D-265, C#-265, B-266, A-266, G-266, F#-266, E-266, D-266, C#-266, B-267, A-267, G-267, F#-267, E-267, D-267, C#-267, B-268, A-268, G-268, F#-268, E-268, D-268, C#-268, B-269, A-269, G-269, F#-269, E-269, D-269, C#-269, B-270, A-270, G-270, F#-270, E-270, D-270, C#-270, B-271, A-271, G-271, F#-271, E-271, D-271, C#-271, B-272, A-272, G-272, F#-272, E-272, D-272, C#-272, B-273, A-273, G-273, F#-273, E-273, D-273, C#-273, B-274, A-274, G-274, F#-274, E-274, D-274, C#-274, B-275, A-275, G-275, F#-275, E-275, D-275, C#-275, B-276, A-276, G-276, F#-276, E-276, D-276, C#-276, B-277, A-277, G-277, F#-277, E-277, D-277, C#-277, B-278, A-278, G-278, F#-278, E-278, D-278, C#-278, B-279, A-279, G-279, F#-279, E-279, D-279, C#-279, B-280, A-280, G-280, F#-280, E-280, D-280, C#-280, B-281, A-281, G-281, F#-281, E-281, D-281, C#-281, B-282, A-282, G-282, F#-282, E-282, D-282, C#-282, B-283, A-283, G-283, F#-283, E-283, D-283, C#-283, B-284, A-284, G-284, F#-284, E-284, D-284, C#-284, B-285, A-285, G-285, F#-285, E-285, D-285, C#-285, B-286, A-286, G-286, F#-286, E-286, D-286, C#-286, B-287, A-287, G-287, F#-287, E-287, D-287, C#-287, B-288, A-288, G-288, F#-288, E-288, D-288, C#-288, B-289, A-289, G-289, F#-289, E-289, D-289, C#-289, B-290, A-290, G-290, F#-290, E-290, D-290, C#-290, B-291, A-291, G-291, F#-291, E-291, D-291, C#-291, B-292, A-292, G-

first waltz — of the ball; —

CHO. ve - ry first waltz of to - night's o - pen air ball.

ve - ry first waltz of to - night's o - pen air ball.

How man - y more waltz - es to come we don't know,

CHO. How man - y more waltz - es to come we don't know, But

How man - y more waltz - es to come we don't know, But we

But, an - y - how, we'll dance them all, all.

CHO. hope an - y - how, we'll dance them all, all.

hope an - y - how, now we'll dance them all.

Or by the ship's side we can gaze at the tide As we

CHO. Or by the ship's side we can gaze at the tide As we

Or by the ship's side we can gaze at the tide As we

sit out, — two and two; — While the sil - ver - y moon -
 CHO. sit and we dream two and two, with you Sil - ver - y moon -
 sit and we dream two and two, with you Sil - ver - y moon -

- light On the wa - ters is bright There will be plen - ty to do!
 CHO. - light glim-mers white Go there will be plen - ty to do!
 - light glim-mers white Go there will be plen - ty to do!

Andantino moderato.

JACK.

So pleased to

JACK.

meet you— this is de - light - ful!

JACK.

I hope I am not late for your

JACK.

par - ty, Miss Ma - ri - po - sal

MARIPOSO.

This can - not be the man I know;

pp

MAR.

JACK. (*turns to guests*)

What can have changed him. so? _____ I feel like the

rubato

JACK

"Sleep - er A - wa - kened" to - day;— Do tell what's hap - pen - ed while

JACK.

GIRLS.

I was a - way. _____ Of

sf

Allegretto moderato.

leggiere

GIRLS. MEN.

course we can't re - fuse We'll tell you all the news. They

MEN.

drink le - mon - ade at the White House din - ners.

GIRLS. MEN.

Hats are quite a rea - son - a - ble size. And you

MEN. BOYS.

must - n't wear pic - ture ties! They're

BOYS.

al - ter - ing once more The rule of "leg be - fore," And

BOYS.

we'll give you tips for the Ep - som win - ners!

GIRLS.

Skirts are worn to op - en slight - ly up. And Sir

MEN.

MEN.

Tho - mas won't get that Cup. I

JACK.

JACK. MARIPOSA. KITTY.

pine for a lit - tle chat - ter— What - ev - er it is, no mat - ter! You've

KITTY. ALL.

come from the wilds and so— There is so much that {you / I} want to

ALL. JACK.

know. Now

He's quite in - cog - ni - to— And who he can be we do not know!—

He's quite in - cog - ni - to— And who he can be we do not know!—

He's quite in - cog - ni - to— And who he can be we do not know!—

pp

JACK. tell me if at night My waist-coat should be white, Or pink, do you think, or a

JACK. ten - der yel - low? If the sum - mer should be ve - ry hot, Can I

JACK. wear a straw hat, or not? Has that Chi - ca - go girl Been

JACK. mar - ried to the Earl, Or did she go off with the oth - er fel - low?

JACK. Will there be a Eu - ro - pe - an war? And are pet - ti - coats worn once

JACK. more? You pine for a lit - tle chat - ter- And if it is true, no

MARIPOSA. KITTY.

KIT. JACK. ALL. mat - ter! I've come from the wilds and so- There is so much that {you I} want to

ALL. know!

He's ve-ry *comme il fait*, — There can-not be much he does not know!

CHO. He's ve-ry *comme il fait*, — There can-not be much he does not know!

He's ve-ry *comme il fait*, — There can-not be much he does not know!

DIALOGUE. (*Mariposa waltzes with Jack.*)

Tempo di Valse moderato.

pp

MARIPOSA. 1. And once I used to fear you — And dreaded to be near you; —
 KITTY (to JACK) 2. My best con-grat-u - la - tion — Up - on your transform - a - tion, —

p leggiero e grazioso

— How ve - ry far a - way and strange it seems! —
 — For you are sure to make a great suc - cess. —

elegante

— But now the best of life, dear, — Is just to be your wife, dear, —
 — I hope you will not mind now — If I con-fess I find now —

— And ev - 'ry - thing be - fore is on - ly dreams!
 — I ve - ry much pre - fer your cow - boy dress.

poco rall. *a tempo*
 If we were to be part - ed — I should be bro - ken - heart - ed; —
 For I was ve - ry near - ly — A - bout to love you dear - ly, —

poco rall. *a tempo*

rall.
 — There's no - thing that I want but you a - lone. —
 — And o - ver - look your ma - ny so - cial faults; —

rall.

a tempo
 — So bend a - gain a - bove me — And whisper that you love me —
 — But now you are a dan - cer — Like an - y gen - tle - man, sir, —

colla voce *a tempo*

poco rit.

— And that you will be all my own —
 — There's no-thing I can do but waltz, —

poco rit.

— And tell me you are all my own!
 — For I ad-mit that you can waltz —

JACK.
lightly

Do not fear, I am here, Oh, my
 Too late now To a - vow, An - y -

tranquillo

JACK.

dear! Just the same as once be - fore,
 - how, I have lost my hap - py chance;

BOTH.

JACK.

On - ly, dear, I love you more! So dance on _____
 You and I can on - ly dance. So waltz on, _____

BOTH.

— Till the wan _____ Night is gone, _____ Then the day will
 — Till the wan _____ Night is gone, _____ Then the day will

BOTH.

poco rit.
 dawn a - bove, The gold - en day of love! _____
 dawn a - bove, For us to laugh and

poco rit. *pp*

love! _____

fp

CHO. Stars on high By and by

Stars on high By and by

mf

CHO. — Have to die, So they're danc - ing while they

— Have to die, So they're danc - ing while they

CHO. can, Just like a - ny girl and man.

can, Just like a - ny girl and man.

CHO. Then waltz on _____ Till the wan _____ Night is

Then waltz on _____ Till the wan _____ Night is

CHO. gone, _____ Till the day will dawn a - bove, For

gone, _____ Till the day will dawn a - bove, For

CHO. us to laugh and love! _____

us to laugh and love! _____

Largo molto sostenuto.

The first system of the piano score consists of two staves. The music is in 3/4 time and marked *pp* (pianissimo). The right hand features a series of chords and arpeggiated figures, while the left hand provides a steady accompaniment of chords and single notes. The tempo is *Largo molto sostenuto*.

The second system of the piano score is marked *Moderato. Dialogue.* and *pp Lunga.* (pianissimo, long). It consists of two staves. The right hand has a melodic line with many accents, and the left hand has a more rhythmic accompaniment. The tempo is *Moderato*.

The third system of the piano score features a vocal line on a single staff at the top, marked *JACK.* and *It*. Below it are two piano staves. The piano accompaniment consists of chords and arpeggiated figures in both hands. The tempo is *Moderato*.

JACK.

was not for hate I was wed to you, I sought no re-venge for a wrong! I

JACK.

swore on the day we met I'd win you yet, And make you my own for my life long! 'Twas

CHO.

true ev'-ry word that he said to you He swears, on his soul, on his life! The

JACK.

past now is dead— Love— is ours in-stead! Re-mem-ber you are his wife

CHORUS.

past now is dead— Love— is ours in-stead! Re-mem-ber you are his wife

KITTY. (to Mariposa.)

Can't you tell that he real - ly loves you well? — And all is

KIT.

true He's tell - ing you? — Hold him fast, — Nev - er

KIT.

trou - ble for the past; — You love him so, Do not bid him

KIT.

GIRLS. (to Mariposa.)

go! Can't you tell that he real - ly

GIRLS. *Vigoroso.*

loves you well!—Then do not make him go!

pp *ff* *rit.*

MARIPOSA. (*spoken*) I never want to see you again! JACK. Is that your last word?

Adagio.

pp *ffz* *ppp*

MARIPOSA. Yes! JACK. So you don't love me? MARIPOSA. No, I never loved you!

mp

Allegretto moderato.

JACK.

So all is o - ver, A fan - cy on - ly,

JACK. And I am lone - ly, Al - ways a ro - ver! Your wed - ding

JACK. vow — You're free to break, — And I will take To the

JACK. Poco meno. (He turns to the others.)
old trail now! — But why are you si - lent and stand - ing in

lunga

JACK. doubt? It's on - ly a sto - ry to gos - sip a - bout. —

a tempo

rit.

(Bitterly.) Allegretto moderato.

JACK.

There was a man you'll say, Who took a wife one day- He

JACK.

ought to have known it was ut - ter mad - ness. He be - liev'd a

JACK.

wo-man could be true, Just as ma - ny young fools will do! She

JACK.

lov'd him, so she said, This wo-man that he wed, And fill'd all his heart with a

JACK.

fool - ish glad - ness Then she said "I did not mean it so - I have

JACK.

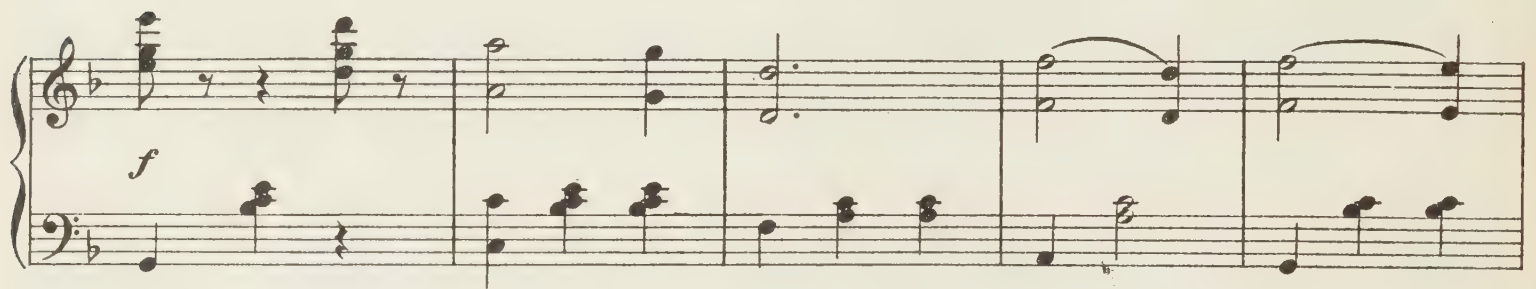
nev - er lov'd you so go!" Now gos - sip and talk and

JACK.

chat - ter, And if you should laugh, no mat - ter! For out of the way am

JACK.

I, So to my wife and my friends, good - bye.



END OF ACT II.

Act III.

Nº 19.

OPENING CHORUS.

Words by
ARTHUR ANDERSON.

Allegro guisto con brio.

Piano.

The musical score is for a piano piece titled "Act III. OPENING CHORUS." by Arthur Anderson. It is marked "Allegro guisto con brio." and "Piano." The key signature is G major (one sharp, F#) and the time signature is 2/4. The score consists of five systems of music. The first system begins with a treble clef and a key signature of one sharp (F#), followed by a bass clef. The first system includes a treble staff with a triplet of eighth notes and a bass staff with a triplet of eighth notes. The second system continues the melody in the treble and a bass line. The third system features a treble staff with a triplet of eighth notes and a bass staff with a triplet of eighth notes. The fourth system has a treble staff with a triplet of eighth notes and a bass staff with a triplet of eighth notes. The fifth system concludes with a treble staff and a bass staff, ending with a double bar line and a fermata.

p subito

Ed.

poco rit.

GIRLS.

We

TENORS.

We

BASSES.

We

ff

poco rit.

a tempo

GIRLS.

drink suc-cess to both of you as you jour - ney side by side! The

TEN.

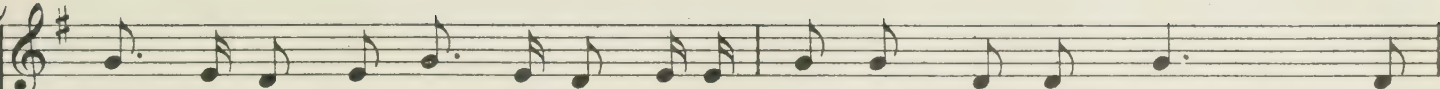
drink suc-cess to both of you as you jour - ney side by side! The

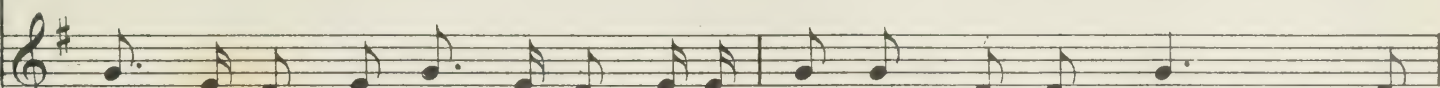
BASS.


drink suc-cess to both of you as you jour - ney side by side! The


a tempo marc. e stacc.

3

GIRLS.  best of health, good luck and wealth to the bride-groom and his bride! May

TEN.  best of health, good luck and wealth to the bride-groom and his bride! May

BASS.  best of health, good luck and wealth to the bride-groom and his bride! May



GIRLS.  for - tune smile on all your days and on ev - 'ry - thing you do, And

TEN.  for - tune smile on all your days and on ev - 'ry - thing you do, And

BASS.  for - tune smile on all your days and on ev - 'ry - thing you do, And



Four GIRLS
(to BLINKER.)

GIRLS. if some clouds per-chance must come, may you find the sun peep-ing through! Here's a

TEN. if some clouds per-chance must come, may you find the sun peep-ing through!

BASS. if some clouds per-chance must come, may you find the sun peep-ing through!

The musical score for the first system features three vocal staves (GIRLS, TEN., BASS) and a piano accompaniment. The key signature is one sharp (F#). The vocal parts have lyrics: "if some clouds per-chance must come, may you find the sun peep-ing through! Here's a" for GIRLS, "if some clouds per-chance must come, may you find the sun peep-ing through!" for TEN., and "if some clouds per-chance must come, may you find the sun peep-ing through!" for BASS. The piano accompaniment consists of two staves with chords and moving lines. A dynamic marking of *mf* is present in the piano part.

Four MEN
(to EMMA.)

GIRLS. wise lit-tle bit of ad-vice to you: She'll be good if you let her have her way. And al-

The musical score for the second system features three vocal staves (GIRLS, TEN., BASS) and a piano accompaniment. The key signature is one sharp (F#). The vocal parts have lyrics: "wise lit-tle bit of ad-vice to you: She'll be good if you let her have her way. And al-" for GIRLS, and the same lyrics for TEN. and BASS. The piano accompaniment consists of two staves with chords and moving lines.

GIRLS. We

TEN. - though it's a fact you are sure to rue, Don't for - get you have promised to o - bey We

BASS. We

The musical score for the third system features three vocal staves (GIRLS, TEN., BASS) and a piano accompaniment. The key signature is one sharp (F#). The vocal parts have lyrics: "We" for GIRLS, "- though it's a fact you are sure to rue, Don't for - get you have promised to o - bey We" for TEN., and "We" for BASS. The piano accompaniment consists of two staves with chords and moving lines.

GIRLS.  drink suc-cess to both of you as you jour - ney side by side! May

TEN.  drink suc-cess to both of you as you jour - ney side by side! May

BASS.  drink suc-cess to both of you as you jour - ney side by side! May

 *f*

GIRLS.  for-tune be kind and guard and be-friend you for ev - er - more!_____

TEN.  for-tune be kind and guard and be-friend you for ev - er - more!_____

BASS.  for-tune be kind and guard and be-friend you for ev - er - more!_____

 *ff*

Red. *

N^o 20.

SONG.—(Blinker.)

"IT'S TOO LATE NOW."

Words by
ADRIAN ROSS.

Allegretto grazioso.

Piano.

The piano introduction is in 2/4 time, key of D major (two sharps). It begins with a treble clef staff containing a whole rest. The bass clef staff contains a series of eighth notes: D4, E4, F#4, G4, A4, B4, C#5, D5, followed by a half note D5. The piece is marked *p* (piano) and *leggiere* (light). It ends with a repeat sign and a final cadence in the treble clef.

BLINKER.

1. I'm the bride-groom just at pres-ent, And en-joy it all I can; But it
2. Though of course to-day my heart is Full of man-ly joy and pride, Still there

The piano accompaniment for the first vocal line is in 2/4 time, key of D major. It features a treble clef staff with chords and a bass clef staff with a steady eighth-note accompaniment. The piece is marked *sf* (sforzando) at the beginning and end of the first phrase.

BLI.

might have been more plea-sant If I'd on-ly been best man! I could
are some o-ther par-ties, That I might have had as bride! Yes, I

The piano accompaniment for the second vocal line is in 2/4 time, key of D major. It continues the eighth-note accompaniment from the first line, with chords in the treble clef. The piece is marked *sf* at the beginning and end of the first phrase.

BLI. cut the cake and eat it, Kiss the la - dy once or twice, See the
seem to see be - fore me, Like the bub - bles on the wine, Three or

BLI. pair off some-where, In a mo - tor full of rice! I'd
four, may - be more, Who were ve - ry near - ly mine! There

BLI. have the fun of the wed - ding day, As if it was my ve - ry own; And
was the Duch - ess of Pen - ton - ville, Who cot - toned to me ve - ry much; She

BLI. when the two of them went a - way, I'd take a ho - ney-moon a -
leaned on me - I can feel it still - And mur-mur'd, "You can call me

Poco meno.

a tempo

BLI.

- lone!
Duch!"Well, it's done - All is one, So I
Coun - tess L. Lov'd me well, So did*a tempo**p stacc.*

Red.

*

BLI.

have to bow to fate; For I ought To have thought When it
o - thers of her sex; Ba - ro - ness B. and S. And the

BLI.

was - n't yet too late. So the lot I have got I must
Rus - sian Prin - cess X. If I'd wed Her in - stead, I'd be

BLI.

stick to, a - ny-how; Bet - ter so Let it go - For it's too late now!
Count von Blin - ke - row That would be, Nice for me - But it's too late now!*mf a tempo*

1st v. only.

D.C.

No. 21.

SONG.-(Kitty) and CHORUS.

"JILOLO!"

Words by
ARTHUR ANDERSON.

Slowly.

Voice.

Piano.

KITTY. *p*

1. When

♩ Allegretto.

KIT.

I'm up a tree,
things go a - wry

Or when peo - ple wor - ry me,
I should scorn to say "Oh my!"

KIT. I've got a ve - ry use - ful word — It
A most ex - pres - sive phrase I choose — It's

Girls. Ji - lo - lo! Ji - lo - lo! Ji - lo - lo!
Ji - lo - lo! Ji - lo - lo! Ji - lo - lo!

KIT. means quite a lot, Though no one knows quite what,
not quite a swear, But it seems to clear the air,

KIT. The cut - est word you ev - er heard — Sup -
The strong - est word I ev - er use — If

SOP. Ji - lo - lo! Ji - lo - lo! Ji - lo - lo!
Ji - lo - lo! Ji - lo - lo! Ji - lo - lo!

CON. Ji - lo - lo! Ji - lo - lo! Ji - lo - lo!
Ji - lo - lo! Ji - lo - lo! Ji - lo - lo!

poco meno

KIT. - pose, in the street A strange young man I meet, Who
I miss a train My feel - ings I re - strain; I

KIT. tries to claim ac - quaint-ance-ship, I say= I
sit in-side the wait-ing-room and sigh= When

SOP. Ji - lo - lo! Ji - lo - lo! Ji - lo - lo!
Ji - lo - lo! Ji - lo - lo! Ji - lo - lo!

CON. Ji - lo - lo! Ji - lo - lo! Ji - lo - lo!
Ji - lo - lo! Ji - lo - lo! Ji - lo - lo!

KIT. find he turns tail- It's nev - er known to fail When
splash'd by a 'bus I nev - er make a fuss; I

poco rit.

KIT. spok - en in the pro - per tone and way = Ji - lo - lo!
 smile at the con - duc - tor, and I cry = Ji - lo - lo!

SOP. Ji - lo - lo! Ji - lo - lo! —
 Ji - lo - lo! Ji - lo - lo! —

CON. Ji - lo - lo! Ji - lo - lo! —
 Ji - lo - lo! Ji - lo - lo! —

poco rit.

REFRAIN.
 Slowly.

KIT. When I out, I don't des-pair If the men be - gin to "glad-
 When I go some-where to "sup" With a re - la - tive or con -

p

KIT. eye" me; I walk on, my nose in the air, Till I
 - nec - tion, And the wait - er serv-ing the "cup" Spills it

KIT. find their at - ten - tions try me; — And then I turn right round,
ov - er my new con - fec - tion, — While he is stand - ing there,

KIT. give them a stare, The se - ver - est one I have by me;
mop - ping it up, With a look of ser - vile sub - jec - tion,

KIT. Then if they con - tin - ue to stay "Ji - lo - lo! Ji' - lo - lo - lo!" is
I don't give my feel - ings a - way "Ji - lo - lo! Ji - lo - lo - lo!" is

KIT. 1. all I say. 2. When all I say.

Allegretto

dim. *D.C.*

No 22.

FINALE - ACT III.

Words by
ARTHUR ANDERSON & ADRIAN ROSS.

Allegro moderato.

Mariposa.

Piano.

mf stacc.

con 8

p

Now the

JACK.

clouds have pass'd a - way! All the world is May! My un - known girl I have

KITTY. (to Hurlingham.)

HURLINGHAM.

JACK.

won Do you fan - cy my suc - cess as a Mar - chio - ness? You will

HUR. EMMA.

yield the palm to none. Are you sat - is - fied with your

EMMA BLINKER. ALL PRINCIPALS.

chos - en bride? If I'm not: It's too late now. What be -

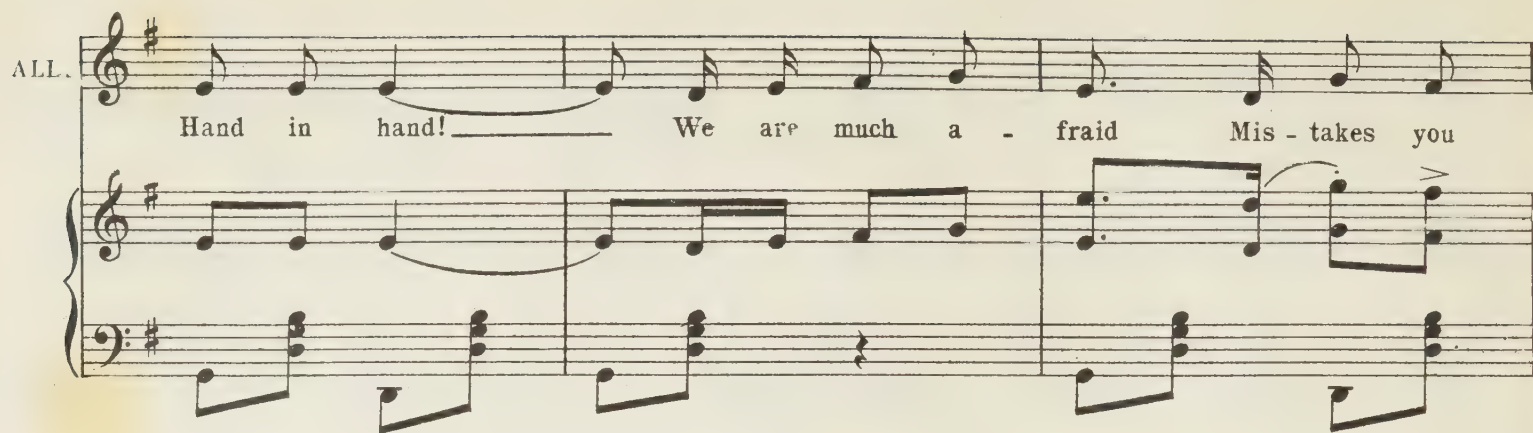
stacc.

ALL.

-gan in fun for some In the end has come To a life long

ALL. Meno. (molto moderato)

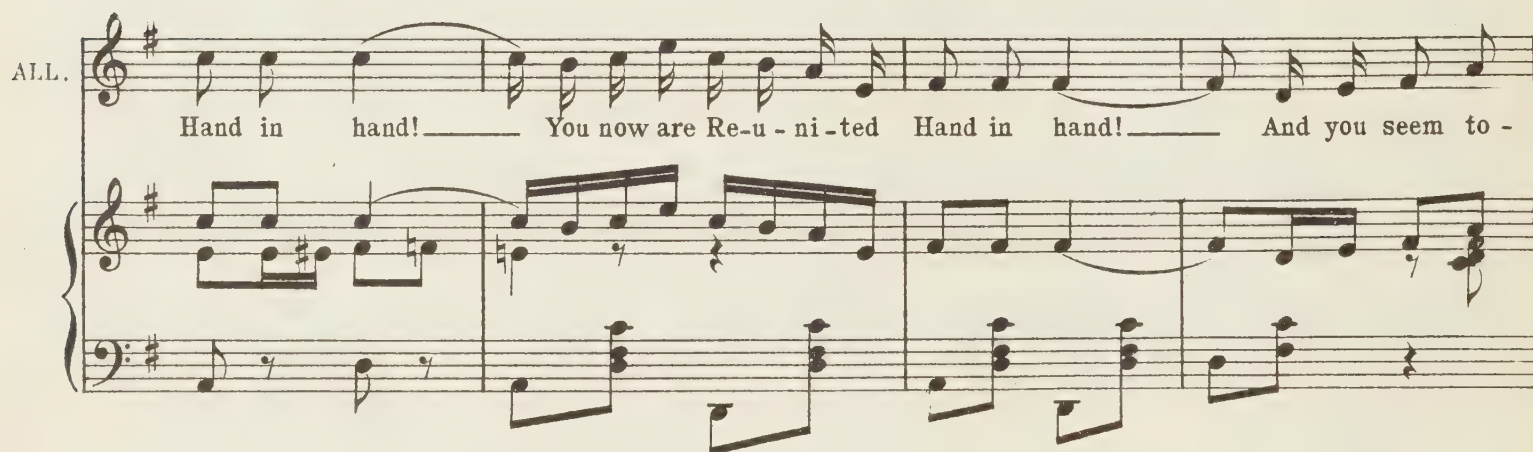
vow. _____ Hand in hand _____ Your wrongs have all been right-ed

ALL. 

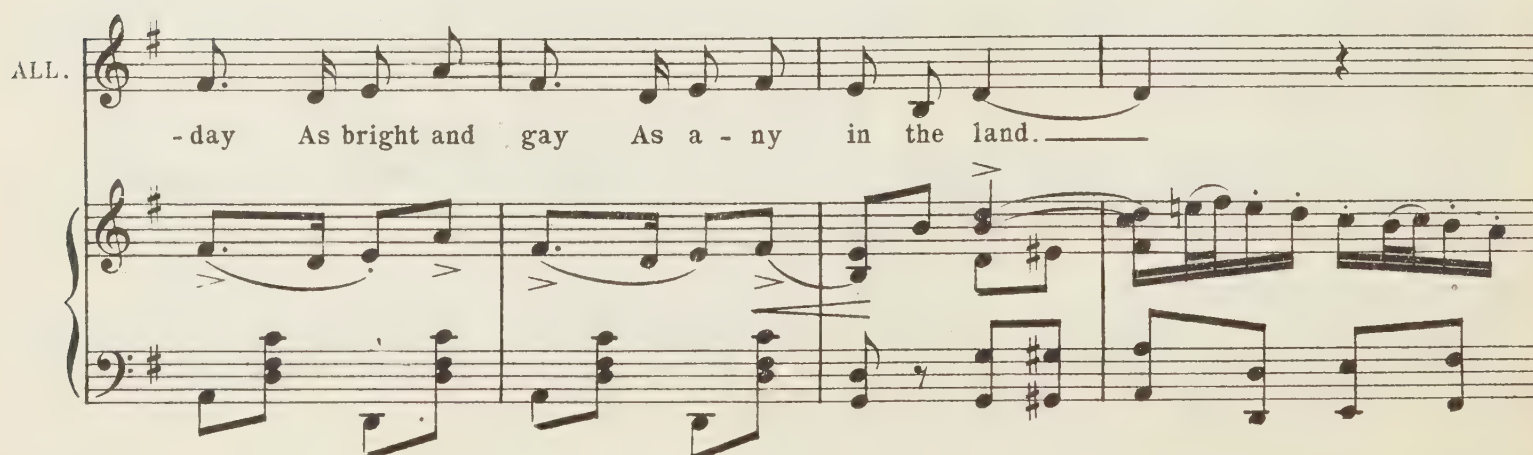
Hand in hand! We are much a - fraid Mis - takes you

ALL. 

made But now you un - der - stand?

ALL. 

Hand in hand! You now are Re-u - ni - ted Hand in hand! And you seem to -

ALL. 

- day As bright and gay As a - ny in the land.

FULL CHORUS in Unison.

Hand in hand! _____ Of course were all de-light-ed Hand in hand! _____ Which is why we

came? To show the same, Be-fore we all dis - band. _____ May you nev-er know a

care, as the days go by! May you nev - er shed a tear or a sin - gle

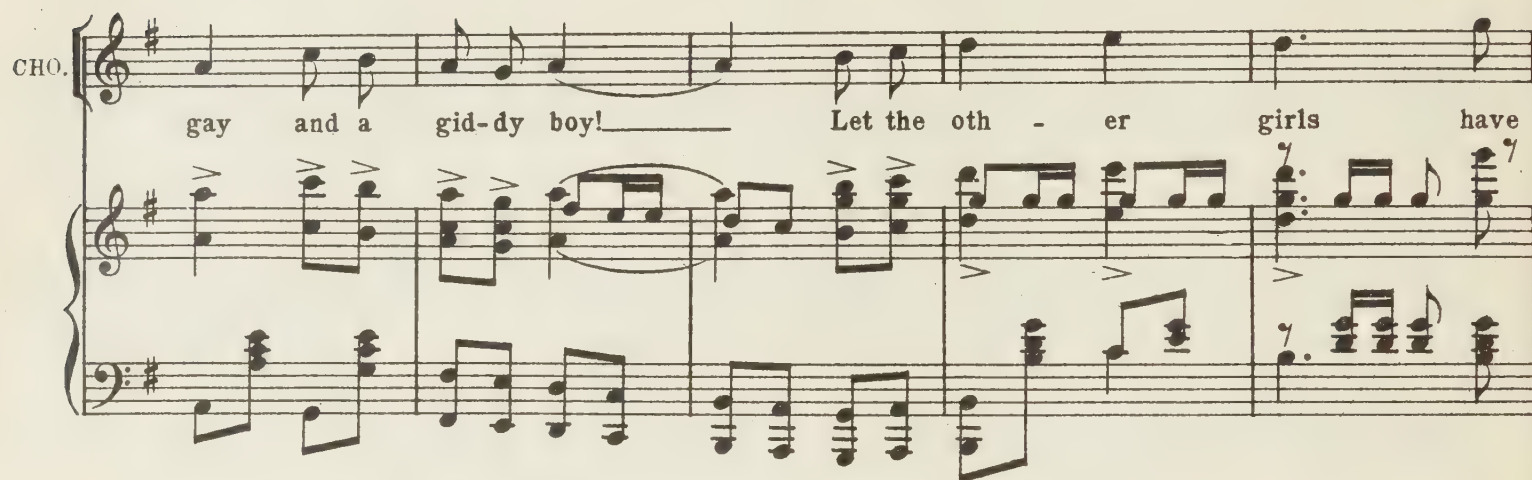
sigh As you go through life to - ge - ther Hand in hand! _____ Yes

Allegro.

CHO. I'm in love with a Mid-dy boy! For he's such a



CHO. gay and a gid-dy boy! Let the oth - er girls have



CHO. an - y - one they can, But I'm in love with the Mid-ship - man!



CHO. *ff* Oh! all the girls love the Mid-dy boy! For he's



CHO. such a gay and a gid - dy boy! All the

CHO. oth - er chaps get an - y girl they can, The

CHO. best girl go to the Mid-ship - man. *Curtain.*

ff

END OF OPERA.

SONG.—(Kitty.)

"I'M NOT A SILLY BILLY."

Words & Music by

PAUL A. RUBENS.

Allegro.

Piano. *ff*

KITTY.

1. When a com - pli - ment — a man is
2. Then a rac - ing man — once took me

rit. *p meno mosso*

KIT.

pay - ing, His con - ceit is quite sub - lime! Though you
rac - ing, And I don't much care for that; Oh, I'm

KIT.

list - en p'raps — to all he's say - ing, It's an aw - ful waste of
 rath - er fond — of Stee - ple - chas - ing, But the oth - er seemed so

KIT.

time. It's some time a - go, Since I came from school So you
 flat! He as - sured me *his* Horse would not get placed Oh! George

KIT.

REFRAIN.

must - n't think I'm a fool! Oh! I'm not a
 Wash - ing - ton you nev - er raced! Oh! I'm not a

rit. *a tempo*

KIT.

sil - ly lit - tle Bil - ly and I don't be - lieve a sin - gle word! If you
 sil - ly lit - tle Bil - ly and I don't be - lieve a sin - gle word! For he

KIT.

meant all you said It would sim - ply turn my
vowed to my face That he could not win the

KIT.

head! Oh! I'm not a sil - ly lit - tle Bil - ly! I'm at
race But I'm not a sil - ly lit - tle Bil - ly! So I

KIT.

- tract - ed by your charm - ing way, You're the nic - est man I've known and quite
backed the lit - tle horse each way; And it came in first of course I would

rall.

KIT.

frank - ly I must own, That I don't be - lieve a word men say!
al - ways trust a horse But you can't be - lieve a word men say!

a tempo

D. C.

KIT.

3. Oh! an -
4. Once I

KIT.

- oth - er man — was so de - vot - ed His at - ten - tions ne - ver
met a man — he was so charm - ing Such a dear de - light - ful

meno mosso

KIT.

ceased Such a bla - sé man, — and rath - er bloat - ed Oh, he was
bore Such a gen - rous soul — it was a - larm - ing Hewould

KIT.

sev - en - teen at least He a - dored me so! Thought me
 buy me hats ga - lore "Oh, such lots of hats. I will

KIT.

rip - ping, eh? In a what's his name George Hunt - ly way. Oh!
 buy you dear Three for ev - 'ry day this — year." Oh!

REFRAIN.

KIT.

I'm not a sil - ly lit - tle Bil - ly and I don't be - lieve a sin - gle
 I'm not a sil - ly lit - tle Bil - ly and I don't be - lieve a sin - gle

a tempo

KIT.

word! He was so fond and sad He was
 word! Why, the price was so small Thir - ty

KIT.

cer - tain he'd go mad But I'm not a
gui - neas each that's all But I'm not a

KIT.

sil - ly lit - tle Bil - ly! He would drown him - self he said one day Af - ter
sil - ly lit - tle Bil - ly! When the time ar - rived for him to pay He was

KIT.

mak - ing all that fuss He was run ov - er by a bus Oh you
like all oth - er men Whv, he on - ly bought me ten Oh you

rall.

a tempo

KIT.

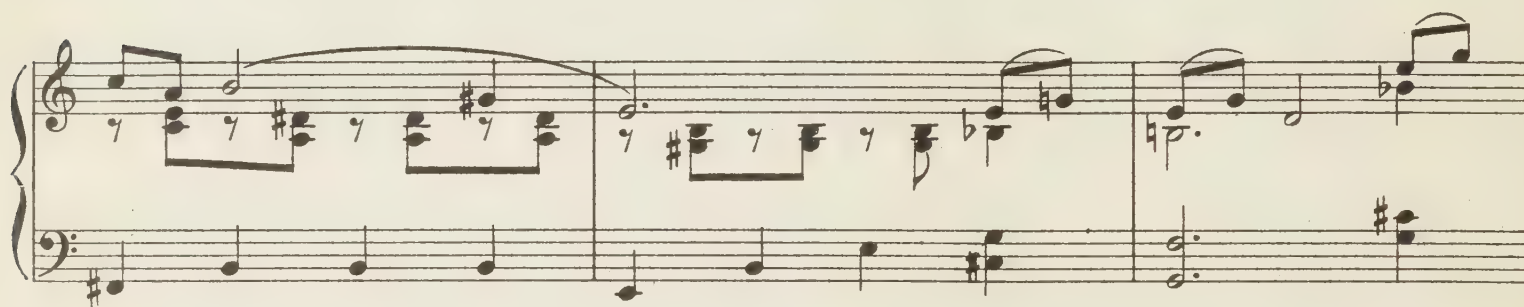
can't be - lieve a word men say!
can't be - lieve a word men say!

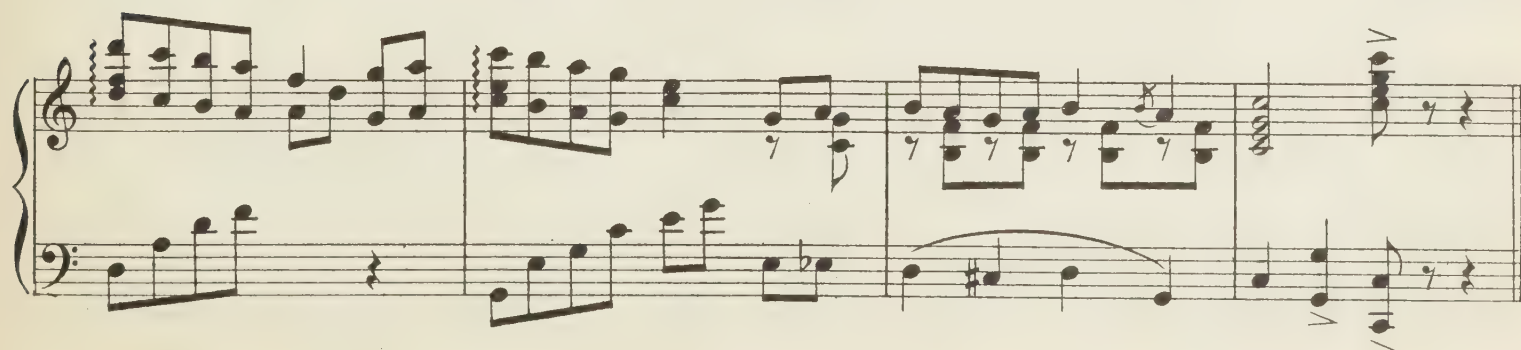
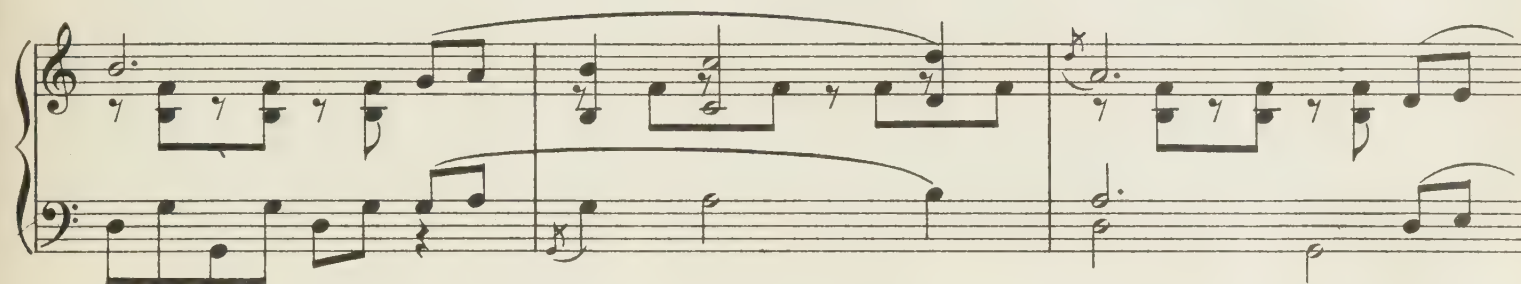
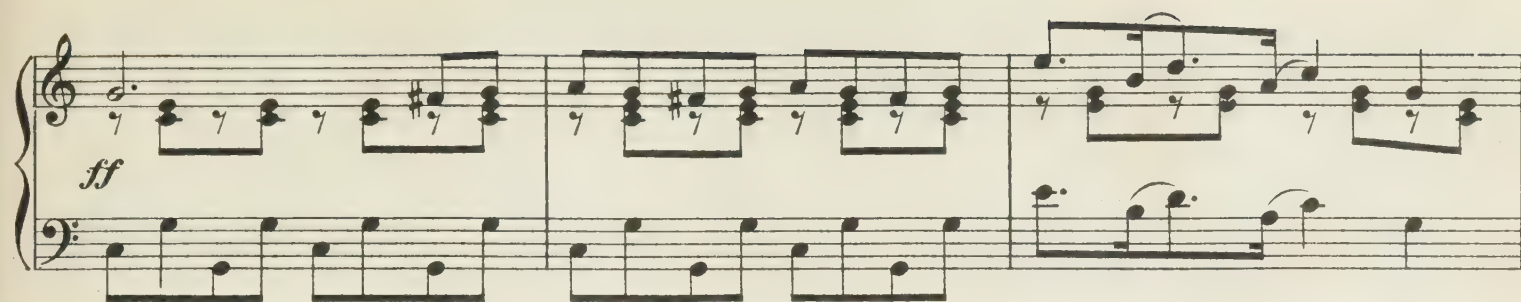
1. 2.

pp

D. C.

DANCE.





SONG.—(Captain) and CHORUS.

"THE BOY IN BLUE."

Words by
PAUL A. RUBENS & ARTHUR WIMPERIS.

Music by
PAUL A. RUBENS.

Breezily.

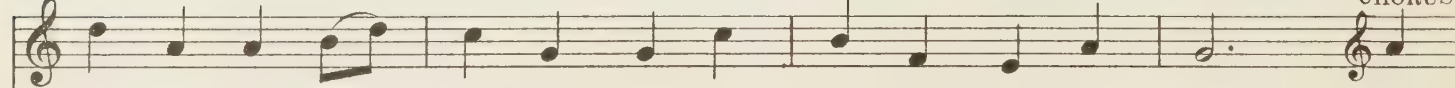
Captain. 

Piano. 


CAP. 

1. The Boy in blue is a sai - lor, And a sai - lor, as you know, Is a
2. The Boy in blue is a sai - lor, He loves the girls en masse; In an



CAP. 

breez - y card From Ports-mouth Hard, Or Ply - mouth Hoe, Heave ho! Heave
hour or two He'll win and woo A sim - ple lass - a - las! A -



CHO. CAPTAIN.

ho! heave ho! heave ho! He's a rough and rea - dy ras - cal, And his
las! a - las! a - las! But a lass is not so sim - ple, As

CAP. *Quicker.*

heart is large and warm, With a girl of a sort, In ev - 'ry port- And a
Jack will come to know, When he finds la - ter on That his girl has gone With an -

CAP. *Slower.*

port in ev - 'ry storm;- That's just a-bout a sai - lor's form.
- o - ther Jack-named Joe; Then the stor - my_ winds *do* blow!

CHORUS. REFRAIN. CAPTAIN. *a tempo*

A sai - lor's form. There's a girl up at Cai - ro, There's a
Stormy winds *do* blow! There's a girl up at Cai - ro, There's a

CAP.

girl in Pe - ru, There's a per - fect lit - tle peach On
 girl in Pe - ru, There's a per - fect lit - tle peach On

CAP.

Dov - er beach- There's a ter - ror in Tim - buc - too! Or two! Or
 Dov - er beach- There's a ter - ror in Tim - buc - too! Or two! Or

CHORUS.

CHO.

CAPTAIN.

two! There's a gem at Ja - nei - ro, And a
 two! There's a gem at Ja - nei - ro, And a

CAP.

queen at Sing - a - pore; He's true to the lot- And, I
 queen at Sing - a - pore; They're all of them true To the

CAP. *Quicker.*

tell you what, He's true to a whole lot
 boy in blue— And true to a whole lot

rall. colla voce

CAP. CHORUS.

more! There's a girl up at Cai - ro, There's a
 more! There's a girl up at Cai - ro, There's a

f

CHO.

girl in Pe - ru, There's a per - fect lit - tle peach On
 girl in Pe - ru, There's a per - fect lit - tle peach On

CHO.

Dov - er beach— There's a ter - ror in Tim - buc - too. There's a
 Dov - er beach— There's a ter - ror in Tim - buc - too. There's a

CHO.

gem at Ja - nei - ro, And a queen at Sing - a -
gem at Ja - nei - ro, And a queen at Sing - a -

CAPTAIN.

He's true to the lot- And, I tell you what, He's
They're all of them true To the boy in blue- And

CHO.

- pore; He's
- pore; And

- pore; He's
- pore; And

CAP.

1. true to a whole lot more. true to a whole lot more.
2. true to a whole lot more. true to a whole lot more.

CHO.

1. true to a whole lot more. true to a whole lot more.
2. true to a whole lot more. true to a whole lot more.

1. true to a whole lot more. true to a whole lot more.
2. true to a whole lot more. true to a whole lot more.

D.C. fz

SONG.-(Blinker.)

"I DON'T BELIEVE IN FAIRIES NOW."

Words and Music by

PAUL A. RUBENS.

Allegro moderato.

Piano.



BLINKER.

1. Ma - ny years a - go Be - fore I was a man,
 2. I be - came a gro - cer, Goodson ev - 'ry shelf,

BLIN.

I be - lieved in fair - ies, Just like "Pe - ter Pan;"
 But the trou - ble was I ate them all my - self,

I had per - fect faith in
 Each day I grew fat - ter -

BLIN.

Ev - 'ry fai - ry tale:
 I was ter - ri - fied -

I be - lieved My Nurse And I be - lieved the "Dai - ly Mail!" Oh!
 Ta - xi - cabs re - fused me, Horses looked at me - and shied! Oh!

REFRAIN.

BLIN.

Once I be-lieved in fair - ies— At school I thought they'd help me out some-
 Once I be-lieved in fair - ies They told me I'd get thin-ner soon, some-

BLIN.

- how: I be - lieved my Tu-tor's kindness Till he pu-nished my be-hind-ness So I
 - how - I've staked ev - 'ry pen-ny on it But-ob - serve my Renault bon-net! Oh, I

BLIN.

don't be - lieve in fair - ies now!
 don't be - lieve in fair - ies now!

BLIN.

3. When I went to town, One day aft-er dark, I met such a pret-ty la-dy
 4. Now I am a val-et Save I nev-er could, I'd have left be-fore, But his ci-

BLIN.

Near the Park. She'd a fam-'ly mot-to Had this per-fect dear,
 -gars were good! Rich I nev-er shall be For, in ev-'ry case,

BLIN.

REFRAIN.
 "Nil — des-per-an - dum"—Which I fan-cy means "No fear!" Oh! Once I be-lieved in
 None of my in-vest-ments Seem'd to ev - er get a place. Oh! Once I be-lieved in

BLIN.

fai - ies— She said she loved me for my-self some-how, But when
 fai - ies They said I'd be a mil-lion-naire some-how But my

BLIN.

round I chanced to look — Well, I missed my pock - et - book, So I
 in - comes twice as small For Lloyd George has got it all! So I

BLIN.

don't be-lieve in "Ma - rys" now!
 can't be-lieve in fair - ies now!

ff

BLIN.

5. Mod-ern po - li - ti-cians
 6. I am not a coward,

p

BLIN.

Are a fish-y lot, Is our Na-vy up to date Or is it not?
 I'm as brave as most, Still, I got a fun-ny par-cel Through the post:

BLIN.

I was ve - ry anxious For a lit - tle trip, So Win - ston Churchill took me On his
As-quith, who was with me. Said to me "be - ware," What's that on the la - bel? "Ur - gent -

BLIN.

REFRAIN.

pri - vate bat - tle - ship. Oh! Once I be - lieved in fair - ies, But
sing - ing bird - with care!" Oh! Once I be - lieved in fair - ies, But

BLIN.

I ad - mit to Win - ston I must bow, I was sit - ting on a gun When he
when I cut the string oh, what a row! As-quith said he'd nev - er heard Such ex -

BLIN.

fired it off - for fun! I'd be - lieve in a - ny d - d thing now!
- plo - sions from a bird Oh! we don't be - lieve in c'na - ries now!

SONG.—(Captain) and CHORUS.

"THE HEART OF A SAILOR."

Words by
PERCY GREENBANK.Music by
HERMANN LÖHR.

Allegro moderato.

Captain.

Piano.

Tempo di Valse.

mf CAPTAIN.

1. Scarce a breath a -
2. Noon - day heat and

CAP. *cresc.*

- cross the bay This hal-cy-on wea ther,
drow - sy scent Of fra - grant ro - ses,

CAP. *cresc.*

Where all day the rip - ples play And dance to -
Sum - mer days when all con - tent The world re -

Poco più mosso.

CAP. *mf sempre cresc.*

- ge - ther; Spark - ling waves and sum - mer skies
- po - ses, 'Neath the sky of cloud - less blue,

CAP. *cresc.*

Make me think of spark - ling eyes,
One might dream the whole day through, Ah

CAP. *f* *ten.* *ten.* *f*

Eyes that I have gazed in to, Some were
— Let me dream of girls I've met, Though their

f *colla voce* *ten.*

8. 8. 8.

CAP. *rall.* *p rit.*

brown, — some were blue. Ah! —
names I quite for - get. Ah! —

rall. *p rit.* *colla voce*

p. p. p.

REFRAIN.
Slow Waltz. (In swinging rhythm.)

CAP. *mf*

Here's good luck to the la - dies In ev - 'ry

mf

8. 8. 8. 8. 8. 8.

CAP. *cresc.*

clime, — Trim lit - tle craft that you meet with

cresc.

8. 8. 8. 8. 8. 8.

CAP. When you're on shore for a time. There

CAP. are dark girls and fair ones, And short and

CAP. tall, But you'll find in the heart of a sail -

CAP. - or Plen - ty of room for them all.

(1st verse Unison.)

CHO. *f* Here's good luck to the la - dies in ev - -

f Here's good luck to the la - dies in ev - -

pp subito

pp subito

CHO. - 'ry clime Trim lit - tle craft that you

- 'ry clime Trim lit - tle craft that you

cresc.

cresc.

CHO. meet with When you're on shore for a time

meet with When you're on shore for a time

CHO. *ff* There are dark girls and fair ones and short and tall — But you'll

There are dark girls and fair ~~ones~~ *girls* and short and tall — But you'll

ff

8.

CHO. 1. find in the heart of a sail - or Plen-ty of time for them all. —

find in the heart of a sail - or Plen-ty of time for them all. —

f D.C.

8.

CHO. 2. Plen - ty of time for them all. —

Plen - ty of time for them all. —

ff a tempo

8.

SONG.—(Blinker) & CHORUS.

"VERY LITTLE TIME FOR LOVING NOW-A-DAYS"

Words by
ADRIAN ROSS.Music by
PEDRO DE ZULUETA.

Allegro moderato.

Piano.

BLINKER. CHORUS. BLINKER.

1. When a lov - er wooed a maid—Just so— Long a - go,
2. When a maid - en liked a man—Just so— Long a - go!

BLIN. CHORUS BLINKER.

He would sigh and ser - en - ade— We know! Long a - go!
She would blush be - hind her fan— Oh, oh! Long a - go!

BLIN.

He would take her hand and lin - ger Kiss - ing fin - ger af - ter fin - ger,
When his ar - dent love he paint - ed Then she said "My Lord!" and faint - ed,

BLIN.

Which was charm - ing, but a tri - fle slow!
If he kiss'd her then she did - n't know!

REFRAIN.

2nd time CHORUS.

BLIN.

Now a lov - er calls his la - dy On the 'phone some night; He
Now a mai - den says, "Oh wake up, Get it o - ver, dear! But

BLIN.

says "Hul - lo! is that you Sai - die? Mar - ry me? all right!" The
don't you go and spoil my make - up, Kiss me on the ear! I'll

BLIN.

op - er - a - tor's
mar - ry you on

sure to cut him off if he de -
Thurs - day if there are no ma - tin -

BLIN.

- lays, For there's ve - ry lit - tle time for lov - ing now - a -
- ées, For there's ve - ry lit - tle time for lov - ing now - a -

CHORUS. BLINKER & CHORUS.

BLIN.

- days— Now - a - days! Yes, there's ve - ry lit - tle time for lov - ing now - a -
- days— Now - a - days! Yes, there's ve - ry lit - tle time for lov - ing now - a -

BLIN. & CHO.

1. 2.

- days!
- days!"

- days!
- days!"

D. C.

mf

BLINKER. CHORUS. BLINKER.

3. Once when an - y no - ble lord— Just so — Long a - go!

p

BLIN. CHORUS. BLINKER.

Left the maid - en he a - dored— Ah, woe! Long a - go!

BLIN.

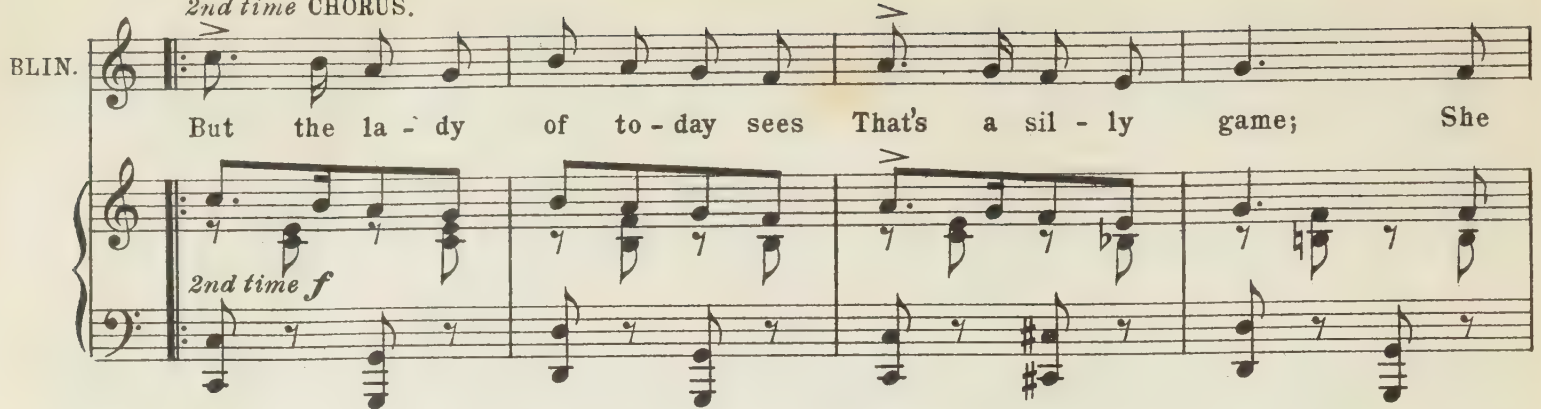
Then she war - bled "Wil - low, wil - low!" While her tears be - dewed her pil - low,

BLIN.

And she pined a - way in - cog - ni - to!

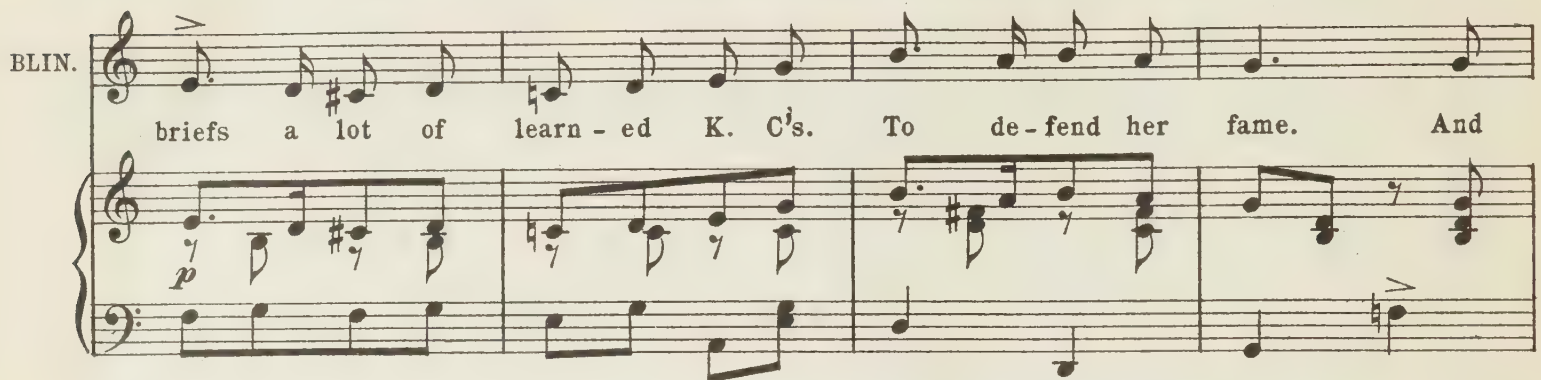
REFRAIN.

2nd time CHORUS.

BLIN. 

But the la - dy of to - day sees That's a sil - ly game; She

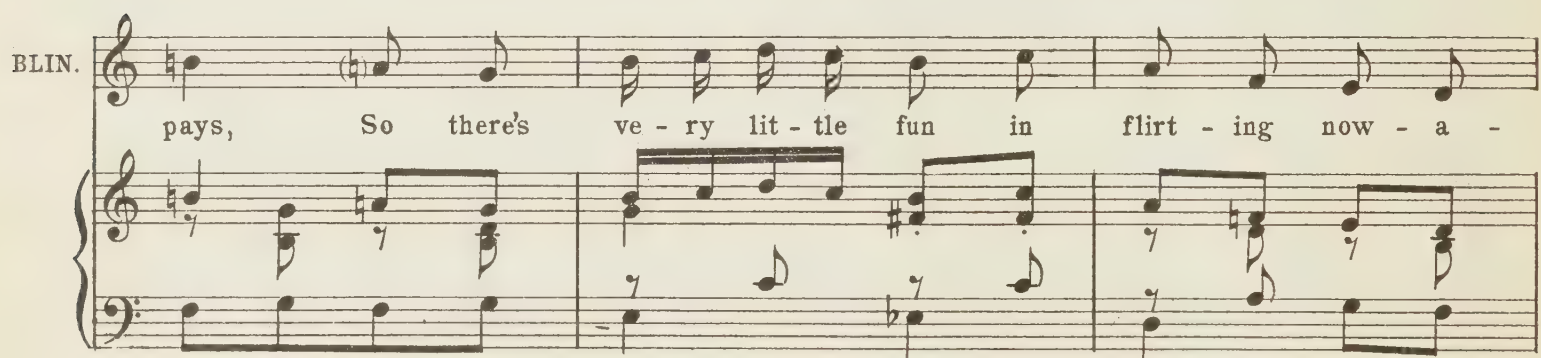
2nd time f

BLIN. 

briefs a lot of learn - ed K. C's. To de - fend her fame. And

BLIN. 

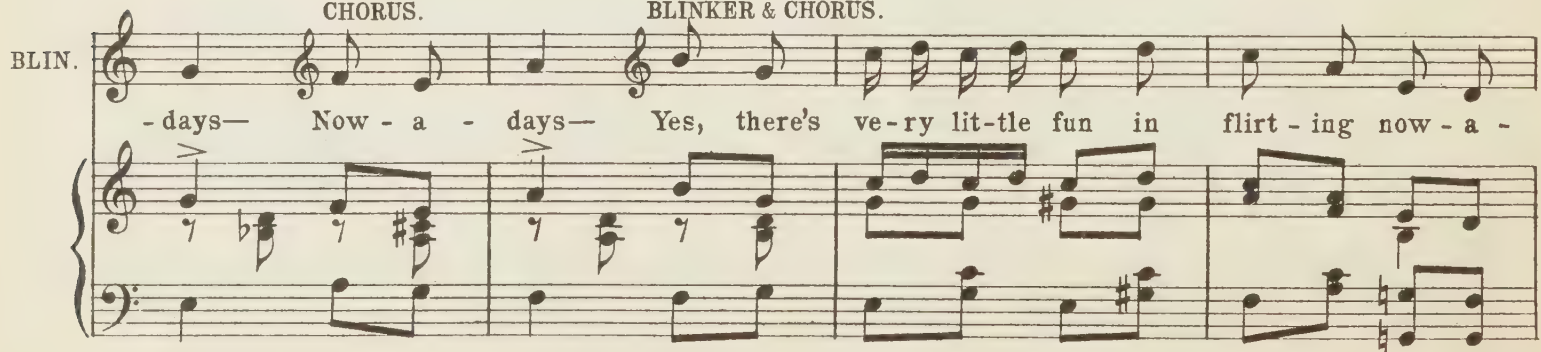
if there's an - y trou - ble it's the man that al - ways

BLIN. 

pays, So there's ve - ry lit - tle fun in flirt - ing now - a -

CHORUS.

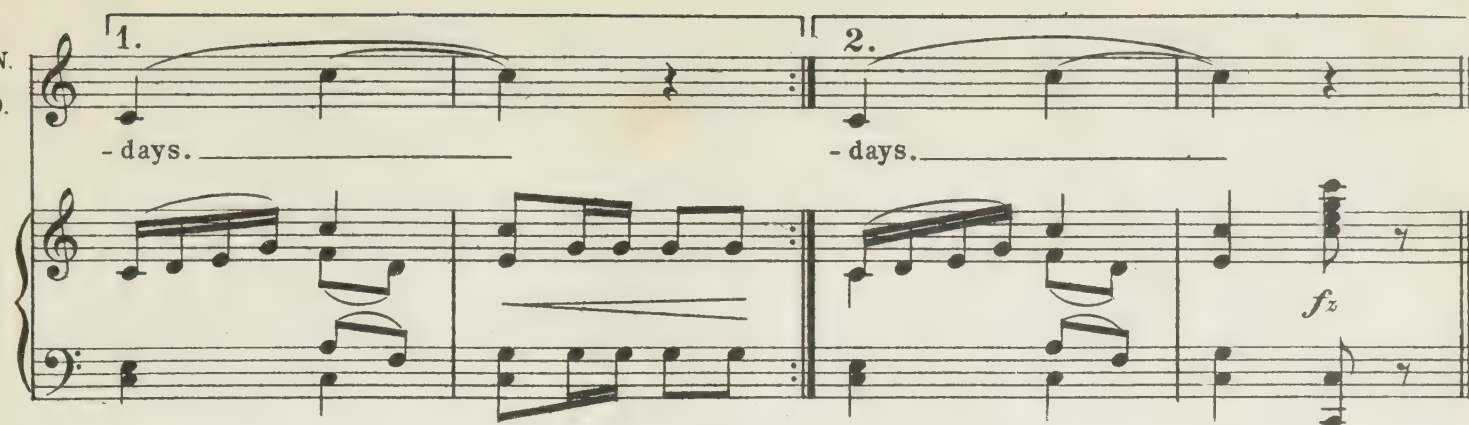
BLINKER & CHORUS.

BLIN. 

- days— Now - a - days— Yes, there's ve - ry lit - tle fun in flirt - ing now - a -

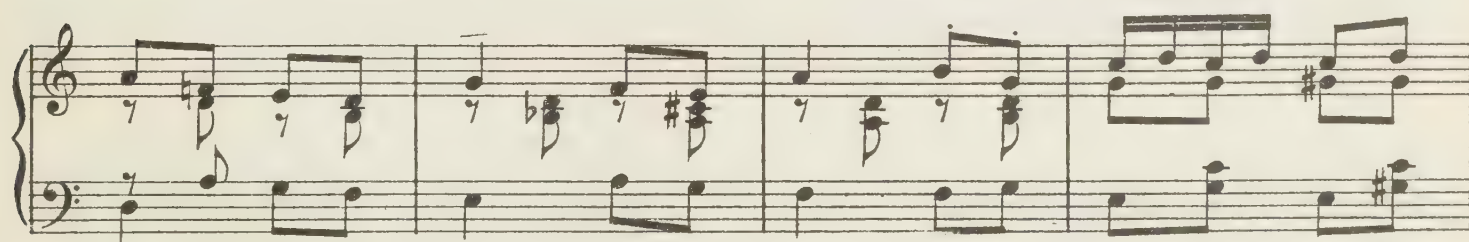
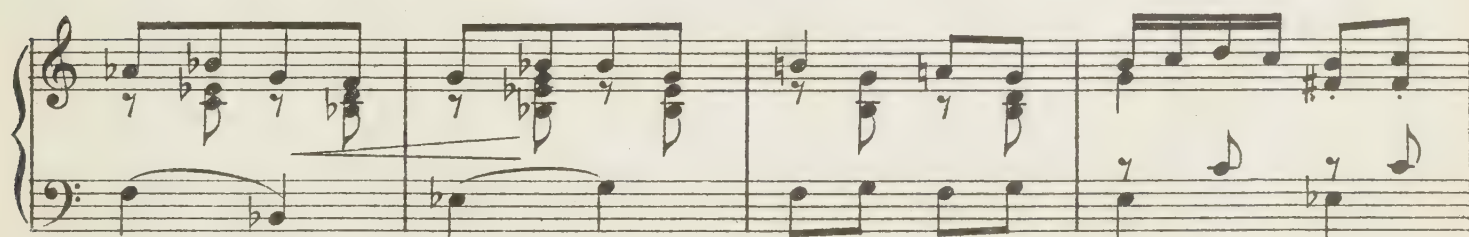
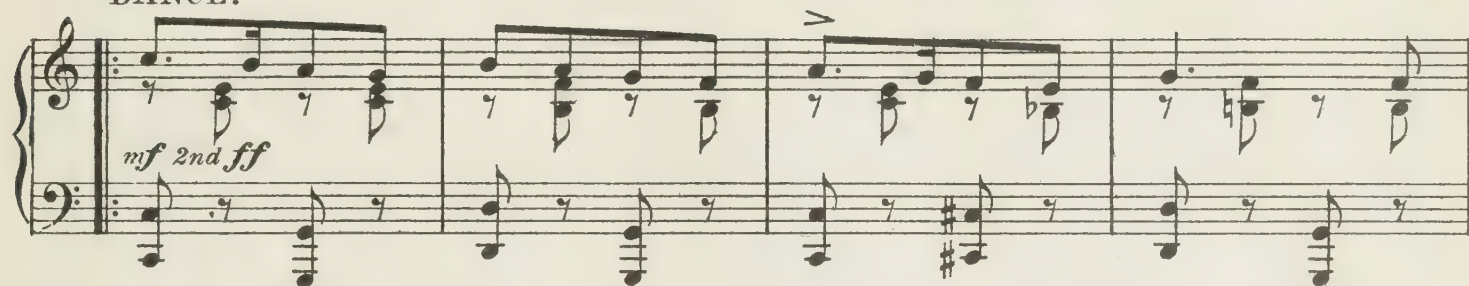
BLIN.
&
CHO.

1. - days. 2. - days.



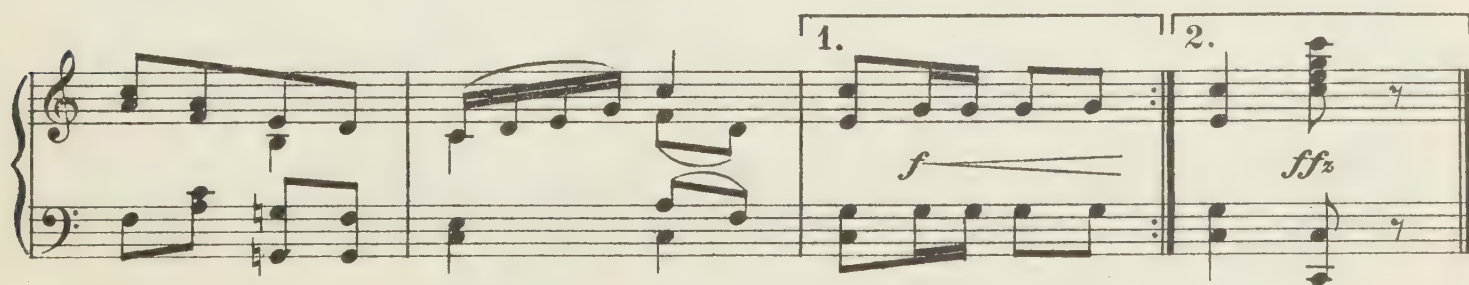
DANCE.

mf 2nd *ff*



1. 2.

f *ff*



SONG- (Blinker) and CHORUS of MEN.

"JOY BELLS."

Words by
ADRIAN ROSS.Music by
LIONEL MONCKTON.

Allegro moderato.

Piano.

Piano introduction in G major, 3/4 time, marked Allegro moderato. The music features a melody in the right hand and a bass line in the left hand, both using block chords and single notes. The tempo is marked 'Allegro moderato'.

BLINKER.

Vocal melody for the 'Blinker' section. The melody is in G major, 3/4 time. It consists of two lines of lyrics. The first line is '1. I've tak - en this wo - man, she's tak - en this man, With all of my'. The second line is '2. I've tak - en a wife and must keep her in dress, To pay for her'. The melody is marked 'p leggiero'.

BLIN.

Vocal melody for the 'Blinker' section. The melody is in G major, 3/4 time. It consists of two lines of lyrics. The first line is 'goods I've en - dowed her; — The or - gan struck up and the ring - ers be -'. The second line is 'rig is de ri - gueur; — And though wo - men's cloth - ing gets stead - i - ly'. The melody is marked 'p leggiero'.

BLIN.

Vocal melody for the 'Blinker' section. The melody is in G major, 3/4 time. It consists of two lines of lyrics. The first line is '- gan, I nev - er heard an - y - thing loud - er. — It is - n't quite'. The second line is 'less, The bills for it seems to grow big - ger. — The skirt is cut'. The melody is marked 'p leggiero'.

BLIN.

kind when they make such a din, A man sort of feels they are rub-bing it
up, and the bo-dice cut low, There's not ve-ry much but the la-dy to

BLIN.

REFRAIN.

in! show! Ring-a-ding-dong, ring-a-ding-dong, Is the
Ring-a-ding-dong, ring-a-ding-dong, When a

BLIN.

sort of a song that they sing; She's the girl I a-dore And if
la-dy walks out with a swing, On her knee there's a watch That you

BLIN.

she does - n't snore Let the joy bells ring!
see thro' a notch- Let the joy bells ring!

Led.

*

CHORUS.

Ring - a - ding - dong, ring - a - ding - dong, Is the sort of a
 Ring - a - ding - dong, ring - a - ding - dong, When a la - dy walks

mf

BLINKER.

CHO.

song that they sing! And I don't have to pay For the
 out with a swing— It is real - ly sub - lime How she

p

ALL.

BLIN.

break - fast to - day— Let the joy bells ring! _____
 shows you the time— Let the joy bells ring! _____

mf *f*

f

BLINKER.

3. There's some - bo - dy else who has tak - en a wife, And
 4. A - mer - i - ca's quite a nice place for a trip, Though

p leggiero.

BLIN.

he did - n't mar - ry up - on nought; — They marched up the
 much too ex - pen - sive to tar - ry; — But if you should

BLIN.

aisle to the tune of the Fife, They'll nev - er re - pent it, they
 book for New York on a ship, Be sure and re - mem - ber to

BLIN.

Con - naught! — For when our own Prince takes a Bri - tish Prin -
 Ma - rie; — And if you don't tra - vel ex - act - ly a -

BLIN.

- cess Our Home Mar - riage Mar - ket is quite a suc - cess.
 - lone, Take care that the hus - band or wife is your own!

mf

REFRAIN.

BLIN.

Ring - a - ding - dong, ring - a - ding - dong, Is the song that the
 Ring - a - ding - dong, ring - a - ding - dong, It's a most in - dis -

p

BLIN.

peo - ple will sing — With best wish - es from me And my own Miss - es
 - pen - sa - ble thing; — For they won't let you land If you can't show your

BLIN.

B. Let the joy bells ring! —
 hand With a joy bells' ring! —

CHORUS.

Ring - a - ding - dong, ring - a - ding - dong, Is the song that the peo - ple will
 Ring - a - ding - dong, ring - a - ding - dong, It's a most in - dis - pen - sa - ble

mf

BLINKER.

ALL.

CHO.

sing, ——— And the pic - tures look nice With the King throw - ing rice Let the
 thing; ——— But if on - ly the Yank Will just keep Miss - es Pank, Let the

p *mf*

ALL.

joy bells ring! ———
 joy bells ring! ———

f *D.C.*

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